

JANUARY 4, 1911

FOR TEN CENTS

THE NEW YORK DRAMATIC MIRROR



CHRISTIE MACDONALD AT HOME

Walter, N. Y.



RUTH PEEBLES



ALBERT CHEVALIER IN "DADDY DUFOUR"



MAYBELLE ESTELLE



WINONA WINTER
WITH SAM BERNARD



HARRIET STANDON
IN "SWEET SIXTEEN"



EDWARD REICHERT OTTO HOFFMAN ARTHUR THALASSO TOM MCNAUGHTON
WITH CHRISTIE MACDONALD IN "THE SPRING MAID"

TWO RECENT PRODUCTIONS AND SOME POPULAR PLAYERS

The New York Dramatic Mirror

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No. 1672

A Matter of Evolution

THE MOST CASUAL OBSERVER has probably noted the abandonment of smaller motion picture places—they were too insignificant to be called theatres—here and there about New York, and a like abandonment has been observed in other cities, with the result that there is a discussion as to the integrity of this branch of public amusements.

There is no doubt that the number of motion picture places has decreased and is still decreasing, but instead of showing a decline in this amusement industry this decrease marks a settling of the business to a more legitimate level. While many small places have been abandoned, there is a steady increase in the number of larger motion picture theatres, and these larger theatres typify a development that the pictures themselves emphasize.

A truer line on the evolution of the motion picture industry is seen in the steady improvement of the pictures and an increase in the number of enterprises formed to produce them. The whole industry has grown from a crude and experimental stage to a condition perhaps never even dreamed of by its original projectors. While larger and larger sums are being invested in theatres for this form of amusement, the producing companies are broadening in scope and paying elaborate attention to their product.

Competition in picture making is keen between the two large assemblies of manufacturers respectively represented by the Patents Company, licensees, and the Independents, who have grown from very small beginnings to a respectable opposition. And the competition between these respective bodies is no keener than is the competition between individual firms of each. This shows a healthy condition of the industry from the viewpoint of supply, and the public as steadily encourages the pictures themselves, when they are deserving, without caring from which camp they come.

Among all the supplying companies there are several whose work is so notably good that it commands an incidental and individual popularity which goes even beyond the "screen." That is to say, these better companies produce pictures of such excellence and of such appeal that the members of the companies who figure in them enjoy a popularity not unlike that of the actors of stock companies in the old days of the drama. In many cases not even the names of these actors are known by the public which applauds their work, yet their appearances in successive pictures are acclaimed and signalized by their partisans as enthusiastically as playgoers used uniformly to greet their stage favorites, and as some actors in the regular drama are still greeted on Broadway as they bow in new plays.

This phase of motion picture popularity is significant of the hold this form of amusement has gained on the public. And it makes all the plainer that competition in picture production which results in a steady growth of the pictures in dignity and artistic merit. It follows that there will be no decline in motion pictures while such progress is noted, for declines work from quite different causes.

What, then, is or will be the effect of this great industry—for it has become a great industry—upon the theatre proper and the acted drama? There is no doubt that the motion pictures have quite measurably injured the theatre in some respects. There are no longer crowded galleries in the regular theatres to see plays that used to draw crowded galleries. The cheaper seatings in all theatres, on all occasions except where the play and the playing are exceptionally good, have suffered from the picture competition.

The argument may be made that the cheapness of prices at the picture theatres, combined with unsettled conditions of business that relate to that general state which is commonly known as "hard times," explains the rise of the picture industry and the decline of those phases of the theatrical business that have most definitely felt the competition of the newer amusement. But attendance at the better picture theatres does not wholly include persons in search of cheap amusements. In the audiences at these theatres will be seen persons of the class that also patronizes the regular theatre—persons who still patronize the drama, yet who at the picture shows find that diversity which has made vaudeville popular, and a "piecemeal" form of amusement that does not require long attention.

No one can say positively that the pictures have not proven, or that

they may not eventually prove, to be of benefit to the theatre at large. Those persons whose only knowledge of an amusement at all related to drama was originally gained in the smaller and cheaper motion picture places have risen in taste and appreciation to the better picture theatres, and from patronage of these theatres must develop a taste for the drama itself in its best circumstances. The motion picture theatres, then, seem to be educational in a way for the benefit of the theatre at large, although they have made it impossible in the regular theatre to gain audiences without offering a *quid pro quo*. Thus, while the pictures themselves always are showing improvement, this form of amusement must finally send a new public to the acted drama where that drama is worth while.

The Cushman Club

THE MIRROR notes with pleasure the continued growth and usefulness of the Charlotte Cushman Club, an organization in Philadelphia, with a habitation that is a credit to its name and purpose.

This club affords to young actresses a relief from the unpleasant surroundings of boarding houses, and while they are playing in Philadelphia they may find in it home-like quarters at rates no higher than those paid for inferior accommodations. It represents a spirit of co-operation on the part of the admirable women who founded and administer it that should be imitated in other large cities where young actresses with modest incomes are forced to live during their local engagements in quarters unsuited to them and their work.

The purpose of the Charlotte Cushman Club—to give pleasure and a home life at the smallest cost to actresses who cannot afford other suitable quarters—has become so widely known among the profession that its accommodations often are overtaxed. Sixty-five actresses found a home at the club in its original quarters, from January to June, 1908; one hundred and fifty were entertained during the second year in the present house, while during last season three hundred and seventy-five residents and many outside visitors have shown their appreciation of this unique expression of club life. The receipts from the house and the membership fees have paid almost three-fifths of the entire expenses of the undertaking, thus making those who have contributed to this success, as well as those who have labored to complete the other two-fifths, feel that the Charlotte Cushman Club may soon be on a self-sustaining basis, and also that it is filling a long felt need in the life of the hard-working traveling women of the stage.

While there are a number of persons so interested in the club that they contribute to its maintenance, such an institution should be placed beyond the hazard of mere good will, which for one reason or another may be withdrawn in such measure as to hinder its usefulness. Here is an object that should enlist means for a certain maintenance, and the Cushman Club should inspire like organizations in other cities.

BINDERY DEC 15 1941
Realism

WHAT WOULD BE SAID in Europe if the cable should convey the information that an American playwright had set fire to a building in order to get "local color" for a play?

It would probably be said that this act was another token of the crudeness of art and the lack of artistic imagination in this country.

Yet the cable says one FREDERICK STEINSCHMIED, a playwright and poet, writing for a provincial Bohemian theatre a drama in which a peasant fires a barn, was not able at rehearsals to get a realistic effect and himself went into the country and set fire to a barn to assist his own illusion.

The cable chronicles the great success of the play, and adds that its author confessed his crime and gave himself up to the authorities. It does not make clear, however, whether the confession followed the success of the play or the play won attention because of the confession. Thus there is doubt as between a case of conscience and a device for advertising.

The world is not likely to be legitimately thrilled by a dramatist so weak in imagination as to resort to so crude and commonplace a scheme for realism. If this is an example of Herr STEINSCHMIED's lack of original fancy in drama, what must his poetry be?

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NEW YORK, JANUARY 4, 1911

The Usher



Reminiscence has run riot on the editorial page of the New York Sun recently, and continues there entertainingly. One would hardly believe so many Old-boys had survived the years that have passed since the happenings they record took place. And among all the reminiscences spread attractively in leaded nonpareil there are few that do not hark back to old-time theatres and actors.

Of course the most definite and often-cited fact of Castle Garden, as that ancient amusement place—later and for a long term devoted to incoming immigrants—appeals to the imagination, relates to the singing there of Jenny Lind. It was the scene of other entertainment, lost in the haze of memory or the mase of ever-increasing events. But Jenny Lind's advent is a mental mark of remembrance that never can be lost.

One old-timer remembers the Charlton Street Theatre "that was doing business in the '40's." Another recalls Mary Taylor at the Olympic Theatre, "near" 440 Broadway, because "she was an immense favorite." All the theatres then had pits and the "boys" had a good opportunity to express their admiration for the actors. The elder Chanfrau was a favorite here, too, in Mose. The same writer, "K," now domiciled at Greenwich, Conn., adds:

At the Park Theatre I saw Charles Kean and Ellen Tree play in King John. Also a little later at the same theatre the Viennese Children, a very beautiful performance of dancing and pantomime.

At Barnum's Museum I saw the Funeral of Napoleon, when he was brought from St. Helena to Paris, a very attractive performance. The funeral procession was a moving diorama, splendid in its effect.

The Ravens were immense favorites, and Niblo's Garden was immensely popular, because the seats were all the same price and could not be reserved. The admission was 50 cents. You could see and hear perfectly from any part of the house.

These reminiscences are no doubt perused by hundreds who have like interesting memories, and the amusements of generations past in New York that they record, contrasted with the amusements of to-day, strikingly illustrate the growth of the metropolis.

When an actor dies suddenly in action, the event shocks his admirers and its witnesses with an intimacy that is known in the case of no other worker before the public. This is so because of the nature of the actor's calling and the peculiar hold he wins upon admiration and sympathy.

The death of Frank Worthing, as he was entering upon his work on the stage at Detroit last week, leaves also an impression that has been left by other actors as suddenly summoned—that actual heroism kept him on the stage when he should have been conserving his strength and fighting disease.

A search of the records of the theatre would show that many players—some of them of great renown—have passed out thus in the twinkling of an eye, faithful to the last to the public and their vocation. Sir Henry Irving did not actually die on the stage, though he was fatally stricken while playing Becket at the Theatre Royal, Bradford, Yorkshire, England, on the evening of Oct. 13, 1905. He passed away at his hotel in that city after his performance, but it was afterward made known that during the performance he was almost overcome and had to be assisted to and from his work as he played.

Montfaucon, the great French actor, died of the violent effort he made in representing Orestes in the Andromache of Racine. Bond, the famous tragic actor, felt so exquisitely the character of Lusignan, in Zara, that the actress who personated Zara when she in turn addressed the old man found him dead in his chair.

Sothorn and Mariows have closed their engagement in New York simply because no suitable theatre was available for a continuance of the run.

Through four weeks they have been playing to audiences as large as any in town, and there is every reason to suppose that they might have remained the rest of the Winter without any decrease of patronage.

Mr. Sothorn remarked that he would ask nothing better than a six-months' lease of a first-class theatre, because he is sure of his public. His experience at the Academy of Music in past years and at the Broadway this December has given him a clientele that guarantees success as certainly as anything is ever guaranteed in this world.

After all that has been said on the subject, it is comforting to know that William Shakespeare still lives and thrives and can hold his own on Broadway.

The dollar and a half public that crowds to see Hamlet, Petruchio, and the rest of the Avon brotherhood interfere little with the two-dollar public that visits Madame Sherry and other classical ladies.

It must be admitted that the Shakespearean cult attends the theatre to see the play rather than to show its clothes—a curious perversion of the purpose of the theatre.

As long as a fair percentage of the population cherishes such a primitive idea, Mr. Sothorn and Mr. Shakespeare need not perish from the earth.

John D. Glass, of the Crawford Theatre, El Paso, Texas, has received from Cooper Jackson, business-manager of the Mexican Herald, published in Mexico City, a communication which in effect warns managers and members of the profession against attempts to introduce English-speaking drama or performance into Mexico.

"There is no theatre in Mexico offering any production in the English language," says Mr. Jackson. "There are four or five theatres which would be suitable for this purpose. The last organization presenting productions in the English tongue was brought to Mexico by Beryl Hope, but it was distinctly a financial failure. We doubt very seriously whether it would be possible to bring any company to Mexico, playing in English and make a success."

There is no reference in this to any particular antagonism toward citizens of the United States, although there is such an antagonism among a certain class in Mexico. Mr. Jackson evidently intends to convey the fact that any venture by English-speaking actors in Mexico would fail.

"I would like to mention several successful plays in which women win in a man versus woman contest," writes Marion Fairfax Marshall (Mrs. Tully Marshall).

"There are Much Ado About Nothing (Shakespeare), Monna Vana (Maeterlinck), What Every Woman Knows (Barrie), Man and Superman (Shaw), The Adventure of Lady Ursula (Hope), The Lion and the Mouse and The Third Degree (Klein), Sowing the Wind (Grundy), and A Fool There Was (Browne).

"A Shakespeare-Maeterlinck-Barrie-Shaw-Hope-Klein point of view on this question, as against Mr. Sedley Brown's."

What more can be said?

PERSONAL



Mafetti, Chicago.

JANIS.—The combination of George Ade, Henry Blossom, and Leslie Stuart have fitted out Elsie Janis admirably with The Slim Princess. The energetic little Miss Janis fits about as charmingly as ever and leads her cohort with the assurance which success in The Vanderbilt Cup, The Hoyden, and The Fair Co-Ed has inspired in the youthful star.

MOROSCO.—Oliver Morosco, the well-known Western manager, whose circuit of stock companies along the Pacific Coast have done so much to build up the theatricals in the West, is about to become a New York producer. Mr. Morosco and Fred Belasco, David Belasco's brother, are among the prominent managers of the far West, and together they have in a great measure filled the void, which distance from New York and Chicago prevented the managers of the larger theatrical centers from filling. Mr. Morosco's first New York venture will be a farce comedy called The Gringo by Robert Davis and Henry Kirk. This production will be made within a year. Sanger and Jordan, from whom Mr. Morosco secured The Gringo, are preparing the way for Mr. Morosco's debut as a New York magnate.

SOOTHERN.—In the present season's influx of English actors came Janet Soothern, wife of Sam Soothern. Although Mrs. Soothern is not an actress of fame she made a most satisfactory impression in her first engagement in the ill-fated Drifting. She has been engaged for Henry Arthur Jones' We Can't Be As Bad As All That and opened with that play Dec. 30. Mrs. Soothern has a pleasing stage presence, a sweet voice, even though rather deep, and an abundance of good looks.

CHEATHAM.—Kitty Cheatham every year is growing a more formidable rival of Santa Claus at Christmas time, or perhaps it would be better to say that Miss Cheatham's annual Christmas recitals are becoming an institution in New York, for which children look forward as they do to the coming of Santa. Miss Cheatham appeared at the Lyceum Dec. 27 for a matinee of studies of child life, and again on Jan. 3 she gave a second recital. The long programme was insufficient to satisfy the youngsters who refused to leave till she had added a favorite story from former entertainments. The number of grown-ups who come to hear Miss Cheatham and applaud is also increasing every season. The songs, recitations and stories are a distinct addition to the festive spirit of the Christmas holidays.

JAMES.—Mrs. Aphie James, whose association with her husband, the late Louis James, in his professional, business and social affairs, is one of the most charming of memoirs, has declared her intention of continuing Mr. James' work in the classical and Shakespearean field. Mrs. James, whose first appearance since her husband's death was in The Seventh Daughter, the revamped Vera, the Medium, which died a speedy death in Chicago this season, is now looking for a suitable New York theatre in which to carry out her scheme of classic revivals. Doubtless Mrs. James intends to hear her own company, probably playing many of the roles in which she appeared with her late husband. Considering Mrs. James' artistic and business ability as remarkably displayed in the Louis James productions, a measure of success may be expected from the venture.

RIAL.—Louise Rial has made a remarkable hit as Mammy Jinny in The Nigger with the Florence Roberts and Theodore Bergen company, under W. A. Brady's management, now in the remote West. Mrs. Rial, during a long career, has had an exceptionally varied list of successes in impersonation to her credit.

THE MATINEE GIRL

ASK almost any player how he or she spent Christmas and the answer will be: "Quietly. Mostly resting." And this is true. But in this monotony of condition there was in each instance an element of the different.

Madame Bernhardt rested in her hotel apartments, but the rest was diversified by a solemn christening of two of her Christmas gifts, a pair of Airdale puppies, presented to her by her American manager. It was decided in solemn conclave of Madame Susanne Beyer, her friend, traveling companion and fellow actress of twenty years, Miss Ormsbee, her English teacher, and Mr. Pitou, her personal representative, that the shaggy youngsters should be named Comme Ci and Comme Ca. And when the christening was over, bewildering Bernhardt placed one lump of dogdom on each of her knees and addressed the miserably jealous collie, Peter Pan, that whined his heart out at her feet.

"Now, Pitter Pan, you be bon dog. Good dog. Mercl, Miss Ormsbee. Comme Ci and Comme Ca will be your petit (little)—mercl, Miss Ormsbee—brothers and sisters. If you bark, I beat you. If you bite, I lock you in closet all day."

Peter Pan gulped down a lump of envy and unbrotherly love, fluttered his pink tongue, and accepted a bit of the huge cake which Mrs. Pat Campbell had sent the great Frenchwoman as a holiday gift. Comme Ci and Comme Ca gratefully nibbled the crumbs. The peace feast was finished by a peaceful lapping up of melted ice cream.

Nance O'Neill will probably say "Quietly. Mostly resting," too, but she spent the twenty-fifth of December chiefly awing, or at least awheel. For, after the Saturday night performance, she joined the star of Nobody's Widow and made an automobile dash for Osmine that will remain for all time to the country policemen a nightmare of flying lights and madly revolving wheels.

Arrived at the Ira Bailey Farms, Miss O'Neill and her hostess, Blanche Bates, the mistress of the farms, had a Christmas eve supper at the round table before the fire-place in the dining-room and crept up the old narrow stairs of the century old house to their beds under the heavy rafters of the slant roofed house. The two stars slept late as stars should on a Saturday night. The next day they explored the interesting old house, romped with the seven dogs, lolled before the fire in the billiard room, enjoyed their first Christmas dinner, then motored to town to attend a rehearsal of The Return of Peter Grimm, then back again to the second dinner at the farm, to which a few guests had been bidden to meet Miss O'Neill.

Somewhere on the road Miss O'Neill passed the chief woman member of her company, Julia Dean, who, with her husband, Orme Caldard, were making their way to the home of Miss Dean's aunt at Harmon, there to enjoy a country Christmas. "Quietly" would be Miss Dean's answer to the question "How did you spend Christmas?" too, but it had the element of the unusual, because it was the Christmas warming of the big white house on the hill which already Miss Dean had given a first warming by a buffet luncheon in the Autumn.

Julia Neilson spent the Natal Day on the high seas, shivering on deck in her furs, or pretending to



TRULY SHATTUCK

enjoy the dinner at the captain's table as much as though she were in at her home in London with her handsome young daughter sharing the family holiday board.

Truly Shattuck's recollections of Christmas are of three parts. One, the earliest, was of remaining in bed most of the day with ptomaine poisoning as bed-fellow. Another is of great joy when the stripping of the Christmas tree disclosed a railroad bond as one of her gifts. The third was of rallying from the ptomaine poisoning sufficiently to attire herself in a new black gown trimmed with moonlight jet, a black hat with an orange plume, and going to a new cafe just opened on Broadway for her Christmas dinner.

Which reminds me, since we are upon the subject of costume, that in Europe they discovered what in the United States we had forgotten, for in London for

two years Miss Shattuck had been playing principal boy at Drury Lane, wearing tights, and wearing tights means certain disclosures. Shades of Frankie Bailey! How the monocular Britons raved about the Shattuck figure! A little more than a decade ago the New Yorkers who went to Koster and Bial's raved about it. Latterly we have been talking of Miss Shattuck as one of the best dressed women on the stage, and we really meant dresses, not tights, which has taken us far from Christmas.

Perhaps Zeffie Tilbury best described the quiet Christmas when she said: "Anyway, we were together, and that's a great deal." "We" means Miss Tilbury, her husband, "Bud" Woodthorpe, and Miss Tilbury's aunt, Clara Thompson Barry, who is a sister of the late Lydia Thompson, and who is playing in The Impostor.

In the evening this family party separated for a few hours. Mr. and Mrs. Woodthorpe to dine with the widow and daughter of Nell O'Brien, who was so long Mr. Woodthorpe's companion at arms in the N. C. Goodwin company, Miss Barry to join Charles Dalton's family at their Yuletide merry-making in Harlem, where she met as she was sure to do whenever he is in New York on Christmas, Dalton's old friend, Charles Millward.

There could not have been a Christmas merry-making more individual than that at the home of Philip Mindil. Mr. and Mrs. Mindil always invite as their guests the womanless men of their circle, the bachelors, widowers and divorcees. Twelve of these gathered to dine with Mr. and Mrs. Mindil. They arrived at four, and each declares in his report of the festivities, that they remained for eight hours, and no guest left until he was forcibly ejected by his host.

Rosemary for Frank Worthing. Those who saw him when he left Is Matrimony a Failure to sail for London in May believed that they were looking for the last time upon his face, that that crossing was to be his last. Yet three months at the German baths set him up so well that the counterfeit presentation of himself which appeared here in August, a genial presence at house parties, and later a thoughtful observer of new plays on opening nights, was a new-made, hale Frank Worthing. Probably Mr. Worthing himself was the only one who secretly doubted this.

But the night after Christmas the heavy hand that had only lightened its hold fell crushingly upon him as he began to speak his opening lines in the play.

"Sickness is a strange clearer of mental vision. Since I have been ill for so long the trifles that used to annoy me trouble me no longer," he said to me. "A long illness makes everything clearer."

So perhaps every vexing thing is wholly clear, at last, to Frank Worthing, of whom, for epitaph, might be written a Cardinal's definition of a gentleman:

"He is one who never, needlessly, hurt anyone's feelings."

There twinkled into being in the dramatic firmament last week a new star, that latest luminary, Christie McDonald. She shone in a musical setting imported from the German, "The Spring Maiden," whose airs had the clearness and sparkle of a brook.

(Continued on page 6.)



Catherine Calvert and Richard Bennett

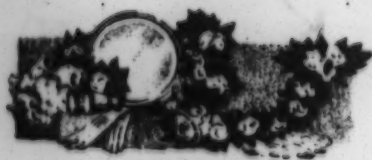


Ada Dwyer, E. Corrigan, W. A. Norton, Richard Bennett, Catherine Calvert

THREE SCENES FROM "THE DEEP PURPLE"

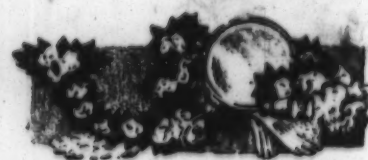


W. J. Ferguson, James Lee Flinn



HAMILTON REVELLE

AN ACTOR WITH AN AVOCATION



HAMILTON REVELLE is a product of civilization. You couldn't imagine him bronco busting on primeval prairies, even if you had never seen him playing the role of John Worthing in *The Importance of Being Earnest*. The actor is too well pleased with his present work, however, to desire the less strenuous task of breaking mustangs. "This is my first comedy," he said, "and I love it. My only regret is that it's not doing well enough to warrant remaining in New York for the rest of the winter. Next week, however, we shall pack up our goods and chattels and depart into the night. We open in Montreal. If I weren't going there, I'd tell you some things about the city. You know the policemen all speak French. I don't mind that, or at least, I shouldn't mind it, if I couldn't understand them. When you don't know what a man is saying, you can at least give yourself the benefit of the doubt."

"Next Fall, I am to have a part in *The Halfbred* by Anne North Piper. It is a role remotely like Don Luis in *The Rose of the Rancho*."

As the progress of Algernon Moncrieff's affairs necessitated Mr. Worthing's presence, Mr. Revelle slid down the spiral stairway and faded away into the comedy, leaving his caller to contemplate the jungle of scenery that was huddled about the walls. A flower bed bobbed pinkly with a sideboard that had folded up into two dimensions, just as if it had been designed for a Harlem flat. Behind them towered the gray backs of canvas expanses, which from another point of view were sections of English landscape and architecture. Overhead, like a gigantic cobweb, hung all sorts of ropes, wooden bridges, canvas skies and incandescent bulbs. It would take a very intelligent spider to find his way in and out among all the possibilities up there.

When Mr. Revelle reappeared, his moustache was elevated at a more or less Satanic angle, and his forehead was full of wrinkles, although the delicate tint on his cheeks had not altered a single degree. "The play is going devilishly bad," he announced desperately. "My friend, Mr. Arliss, with whom I played in *The Devil*, is out front, and I wanted it to be particularly good."

"That's always the way," remarked Florence Edney consolingly, as she paused on her spiral way to the upper circles. "You can depend upon an audience not to smile at your very best lines, if there is any special reason why they should."

"I feel like stopping and saying, 'Can't you see that's good? Why don't you laugh?' But that probably wouldn't have much effect. Now, this afternoon, the house just screamed from one end of the play to the other, and to-night, it is a regular frost. The public is as unreliable as the weather."

A. E. Matthews took the matter more nonchalantly if not more philosophically; besides he did not own to any particular friends on the other side of the footlights. "Cheer up," he remarked to Mr. Revelle. "You can always earn your living at photography, anyway."

Mr. Revelle good naturedly overlooked the calumnious innuendo. "Yes, I believe I could. Here are one or two bits of my work. Most of it I left in my home at Hampton on the Thames, because it is a big bundle to carry around. Last winter I had my own studio here in the city and did a good deal of work."

In photography, Mr. Revelle has an enviable reputation, although it is but an avocation for him. He has exhibited many of his studies, with most flattering results in the way of medals and prizes. He has taken photographs of Bernard Gould, Julia Neilson, Beerboom Tree, Lily Hanbury, Kyrie Bellew, and most of the other prominent theatrical folk in England. To this side of the Atlantic he is perhaps best known by his studies of George Arliss as *The Devil*. "Picking out a subject isn't always an easy task,"

Miss McDonald has a good stellar equipment. First, she has a distinct personality. Her individuality is clear cut. No mass of blurred resemblances she. She has not eyes like one successful star, a voice of the same timbre as another, a figure like a third and the speech mannerisms of a fourth. She is Christie McDonald. As such take her or leave her, and you're not likely to leave her. Dress a doll exquisitely. Give it acute intelligence and a sweet, well guided voice, and you have Christie McDonald.

"Bright as a sunbeam, brief as a kiss." So she describes Daydreams in her song, and so she might describe herself. There is, save the Lilliputians, no tinier woman on the stage.

In her face prettiness and thoughtfulness are wedded. There is no reason why she should not become the fashion among theatregoers.

Everybody who likes to visit quaint corners of the earth, everybody who cares a wink how the other half lives, everyone who enjoys a picture book, all who relish the simple side of human nature, will find delight in the plotless play, *Pomander Walk*.

The identity of the girl who appears in the Bal Taurin scene in *Two Women*, playing a little country girl who seems a snow drop among crimson holly-



Revelle, N. Y.

HAMILTON REVELLE

said Mr. Revelle. "That is, I don't frequently find faces that interest me. Of course, I admire beauty of line and color." That is the reason why Hamilton Revelle is a product of civilization; his aesthetic sense has been developed more than most men's. At a venture, one may hazard the guess that Mr. Revelle's religious creed identifies righteousness and beauty. Few men make good subjects; they lack regularity of features or expressiveness or grace or forty other things. What I look for is strong personality, character of a striking kind. A photographer is also limited by the lack of plasticity or the reserve of many who would otherwise be excellent subjects for his art. Most people whose friendship is to be prized, shut their nobilities carefully out of sight from the dusty highway along which the world carries on its traffic. The photographer is lucky who can ever catch on a film the expression of their real personality.

"This is charming," Miss Edney, as she nibbled a sandwich which had escaped from the lunch in act one, held up a photograph in colors on parchment. It was a woman reading. The dark reds and greens and creamy whites added to the soft shadows a peculiar richness of effect, far removed from garishness, because they were so subdued.

"That printing on parchment is done by a method which I developed myself," explained Mr. Revelle. "It is a difficult and rather a long process. Like other modes, it uses the three primary colors. Here are some more samples of color work on glass. I will show them to you through the stereoscope." While Henry, the valet, was extracting the slides from the depths of a wardrobe trunk, the photographer

continued. "Of course, colors are far more interesting because their possibilities are practically limitless in photography. It is also true that you can commit more atrocities with all the colors at your disposal than with only one. Here is a picture of my home at Hampton."

The stereoscope gave an astonishing depth to the English house on the glass slide, so the spectator seemed to be looking at a miniature model of the original instead of a flat reproduction. The vines hanging over its door and windows all but swayed in the mellow sunlight. Another slide showed a corner of the garden where spikes of larkspur nod to each other beneath an old tree. On a third was a woman, whose dark eyes and hair proclaimed her relationship even before Mr. Revelle said, "My mother."

Pointing to the remainder of the collection, he went on, "These are all foreign pictures, as I haven't done a thing with photography since I came back to America this Autumn. This other one on parchment is a bit of a French courtyard." Under a black arched opening, light slanted into the picture. "Next to portraiture, buildings are most interesting. By the way, I must show you a picture that I received from a photographer in the City of Mexico. His name is Ravell—almost the same as mine, you see—and we are constantly being mixed up by people who know us only through the work we exhibit."

The omniscient Henry, after rummaging through the theatrical household again, came forth with the picture in question—a dark, misty study of a cathedral and embowering trees. It was as Spanish—or at least as Mexican—in effect, as some of Mr. Revelle's pictures were English.

"Although we are hated rivals for honors, we have much regard for each other," laughed Mr. Revelle as he took the silk hat that Henry held out to him, and departed down the stairs.

In the silence of the region behind the scenes a few stage hands were hanging to the scenery like figures in alt relief, watching the performance with unstated interest; two unoccupied actors were whispering together; an official with a silver shield was carefully picking his way around projecting props and over straggling lines of electric wires; the electrician was tending to the daylight in England. The actors were interrupted from time to time by the glee of the audience—a very pleasant sound to hear.

When Mr. Revelle returned, he produced another bit of his work. "This is a picture of my sister—a drawing in diamond point." He held out a photograph which had all the delicacy of the original.

"When I enjoy photography so much and can find a market for my work, it may seem almost foolish for me to desert a profession that would bring me a steady income for one that is known for its instability. But I shall stay on the stage until I develop a compulsion that bars me." Mr. Revelle evidently plans to stay behind the footlights forever. Some people do love a fat man.

"Isn't Bernhardt a wonder? I went over to see her Madame X, and I give you my word that in the last act I wept real tears. When that mother throws her arms around her son and calls him by name, I couldn't hold in any longer. It is my ambition to play in French. As I received a good deal of my education in France, I know and revere the Parisian stage, and I shall be perfectly happy if I ever get a chance to appear on it."

The manager clapped his hands, and cried, "Clear." The company that had been holding some sort of a jollification while the stage hands shuffled the scenery, evaporated through the doorways, and the curtain rose. Arm in arm, Jack and Algie waited for their cue in the wings. Presently with military tread, they marched in to the final evolution of *The Importance of Being Earnest*.

CHAUNCEY L. PARSONS.

THE MATINEE GIRL

(Continued from page 5.)

hocks, has by grace of a corrected programme become known. She is Billy Cahill, and this is her second year on the stage.

One hears many a scrap of wit and wisdom at the Twelfth Night, and now and then a bit of analysis. Mrs. Edwin Arden, its popular president, resting after her two hours' receiving, asserted that actors make good husbands. When she was challenged to prove it, she said:

"Yes, I believe it, especially if the actor marries an actress, one who has been born and brought up in the theatrical life. They have a good start toward happiness because they have the same interests. She understands his profession and is interested in it, sympathizes with its aims. They speak the same language and think the same thoughts."

"Another reason why they have a good chance for happiness is that they are not together all the time. They are not together too much."

"An actor, like everyone else, I think, should marry young. That gives the couple a chance to

become welded in tastes and habits before the tastes become fixed and the habits hardened."

Madame Bernhardt is learning English well. Her vocabulary has a large daily growth. New English flows as rippling from her tongue as does the French from the smiling lips of La Samaritaine, on which favorite role of hers, and on the reverent rendering of the role of character of the Savior, the rector of St. John's at Philadelphia, intends soon to preach a sermon.

But upon the ears of so diligent a student fall street phrases that afterward glide startlingly from so gracious a tongue.

Her manager, W. F. Connor, recently recovered from a bronchial attack, was an object of much anxiety to her, chiefly because he had a man's scorn of being "fussed over."

"Good?" she would ask, pointing to his throat. "Yes, thank you." The answer was creaking rather than mellifluous.

"You collar so?" She indicated a turned up collar and closely buttoned coat.

"Yes," was the negligent response. Madame Bernhardt cast a reproving eye upon him. Miss Ormsbee's English reserve was lost in a cry of protest, for there fell from Madame's tongue, as companion of the reproof in her eye, the American retort:

"Like h——! you do!" THE MATINEE GIRL.



PLAYS OF THE WEEK



Casino—Marriage à la Carte.

Musical comedy in three acts; book and lyrics by C. M. S. McLellan; music by Ivan Caryll. Produced Jan. 1 by Liebler and company.

Napoleon Pettingill Harry Conor
The Hon. Richard Mirables C. Morton Horne
Lord Mirables Harold Visard
Jimmy Wragge Norman A. Blume
Ponsonby de Coutts Wragge Cyril Chadwick
Aubrey Hippo Quentin Tod
Eustace Haws Jack P. Henry
Thomas Bollingbroke Mullens Joe Donner
Cuthbert Coddington Charles Brown
Gerald Gifford J. S. Torrens
Young Michlethorpe Jack Hagner
Mr. Pink A. W. Fleming
Footman Harry Kelley
Rosalie Emmy Wehlen
Sheila Wragge Esther Blisset
Mrs. Ponsonby de Coutts Wragge Maria Davis
Daisy Dimsey Elsie Ryan
Isabel Pritchard Frances Rowe
Euryanthe Bowers Marie Ashton
Primrose Parmlow Ida Barnard
Elsie Tattletale Diane Oste
Molly Rosina Henley

Why the alphabetical Mr. McLellan chose Marriage à la Carte for the title of this creation will doubtless be one of the unsolved riddles of the universe, as he might have called it almost anything else with equal felicity. If the name satisfied him, however, nobody need worry about the matter, especially as—in the natural course of events—the affair will some day cease to need any appellation.

Although for a while there seemed to be imminent danger of a plot, the narrative got so wound up in its own back breadths that it finally plunged through a rabbit burrow in dizzy desperation and disappeared from view. Mrs. Ponsonby de Coutts Wragge, after suddenly terminated matrimonial adventures with Napoleon Pettingill and Ponsonby de Coutts Wragge, was about to complete her trinity of married names by annexing Lord Mirables, when the two earlier husbands were sent into her dooryard by a railroad wreck. To clear up matters she decided to return to Napoleon, the first. Jimmy Wragge, their son, was already more or less happily married to Sheila, and Rosalie, their daughter, accepted Lord Mirables' son Dicky.

Mr. Caryll himself conducted the orchestra with excellent effect. His music, in exactly the style we have learned to associate with his name, dashes gayly along, at times indulging in the trashiest phrasing and at times surprising one with excellent though spectacular passages. If liveliness can save the score, Marriage à la Carte requires no life preserver; not even a romantic duet dims the flash or mutes the din of the musical setting. A contrast of that sort would not have sounded amiss. At least he rings all the changes on orchestral vivacity: the military "When Zimm Zimm Go the Cymbals," the Viennese "Walking on a Wire," the eccentric "Such a Bore," the abandoned "Captain Dinklepopp," the demure "I'm Just I," and the noisy second finale. From one hearing, however, the audience will carry away no tunes, although it will probably remember "Silly Cock-a-Doodle-Do" and "Captain Dinklepopp" for their dances, and "Cassie's Not a Bit Like Mother" for its words.

Owing, perhaps, to its English atmosphere and its insular allusions, the comedy of many lines tickled few American ribs. It might murmur with Napoleon, "Perandum eet mihi." Possibly the lyrics would have sounded funnier had they been intelligible; at least it would have been pleasant to know what the artists were discoursing about. Harry Conor and Charles Brown, who made no pretense at singing, found the audience quite responsive to their recitations, simply because they were comprehensible. The dialogue, however, wouldn't keep Uncle Sam awake.

Among the vocalists, only one has a voice that merits much serious attention; that is C. Morton Horne. With an agreeably melodious voice full of overtones, he has a gift that can be put to good use if he doesn't teach it bad tricks. As yet he is somewhat uncertain in managing it, but he does nothing that a little study won't set right. For a light voice, Norman A. Blume may be commended, although its fresh quality cannot always lift it over the orchestra pit. After giving promise of a clear, interesting soprano, Emmy Wehlen disappointed expectations by developing an exasperating rasp that was lost only when she was singing fortissimo against the whole orchestra and chorus. Her duets with Mr. Horne were her best work. Elsie Ryan made her spontaneous hit rather by the hilarity of her dancing than by her singing. In fact, the dances were incomparably better than the comedy or the singing.

The chorus, sufficiently numerous and equally comely, showed careful training and willing co-operation. In spirit, vigor and personal appearance they average well. They show to best advantage in the blue costumes of the third act. Blue seems to have been a favorite color, for the most striking costumes throughout the play utilize it in some shade or other. Scenery and costumes satisfied every artistic yearning.

Marriage à la Carte bears a strong resemblance to the late lamented Our Miss Gibbs. Its obituary may have to be composed as soon.

Hackett—Overnight.

A farcical comedy in three acts, by Philip H. Bartholomae. Produced Jan. 2. (William A. Brady, Ltd.)

Caroline Patschen Grace Griswold
Caroline Powers Norma Winslow
Purser Royal Byron
Al Rivers Wallace Worsley
Steward John Morton

Mrs. S. Rutherford-Cleveland Terese Deagle
Georgina Kettle Jean Newcombe
Richard Kettle Herbert A. Yost
Elsie Darling Margaret Lawrence
Percy Darling Robert Kelly
Hotel Clerk Arthur P. Aylsworth
Professor Diggs Max Freeman
Porter Joseph Dillon

A new dramatic author is represented by this play, Philip H. Bartholomae, and judging from prevailing impressions it will be a decided success. The delightful contrast of characters, the simple, straightforward telling of the story, and the humor of the situations produce a very amusing and holding farce. Although it is a satire on the suffragette and certain prevalent modes of thought, it is a humor that laughs with, not at, and proves in its own way that "one finds the eternal feminine in every suffragette." The story deals with the rather unusual experiences of two married couples on their honeymoon. Mr. Kettle, who has been used to doing as he has been told, marries a suffragette. Percy Darling, who always does as he pleases, marries a lady who is perfectly willing to lean on the men. Both couples start up the Hudson on their honeymoon, but in the haste of departure their luggage is left behind. Percy Darling and Georgina Kettle, the strong ones, naturally go back to get it, leaving the weak ones behind. Such embarrassing circumstances arise with friends on board that they decide to play the part of man and wife. They get off at the next stop and go to the Rip Van Winkle Hotel. Here they are followed by their friends, who force them to keep up the illusion. It is straightened out by the arrival of the strong ones. It is found necessary to have Mrs. Darling hypnotized by Professor Diggs, who is traveling in those parts, in order that the details of their escapade may be brought to light, but Mr. Kettle absolutely refuses thus to surrender his manhood and proves to his wife that masculine domination is the long-felt need of her heart.

Margaret Lawrence and Herbert A. Yost did most admirable work. Her suffragette speech was a delight. Mr. Yost is an excellent comedian, but rather fond of facing the audience. Robert Kelly played well the contrasting type, but no darling at all. Grace Griswold as Caroline Patschen, who always associated ideas, did a fine piece of work in hypnotizing Wallace Worsley, who fully realized the possibilities of his part as Al Rivers. The scene at the end of act two between him and Arthur P. Aylsworth was well imagined. The latter made his part a human reality. The other members of the cast played adequately their respective roles. The purser was conscious that he was playing a part.

The first act is on board the Albany Day Line S. S. *Hendrik Hudson*, said to be an exact reproduction. The last two scenes show the main hall of the Rip Van Winkle.

Globe—The Slim Princess.

Musical comedy in three acts, book and lyrics by Henry Blossom, music by Leslie Stuart, adapted from George Ade's story of the same name. Produced Jan. 2. (Charles Dillingham, manager.)

Hamdi Pasha Carl Haydn
Bokhara Nell Walton
Baluchistan Arthur J. Engel
Prince Selim Malagaski Joseph C. Miron
Herr Louis von Schloppenhauer Joseph Cawthorne
Hon. Crawley Plumston Ralph Nairn
Count Luigi Tincagni Tomasso Charles Judels
Alex. Pike Wallace McCutcheon
"Tod" Norcross Charles King
Harry Romaine Eugene Revere
Tom Golding Sam Burbank
Lucas Albert Stewart
Princess Jeneka Julia Frary
Madame Saidie Queenie Vassar
A Visitor Harriet Sterling
Hon. Mrs. Plumston Kate Wingfield
Lutie Longstreet Elisabeth Bries
Princess Kalora Elsie Janis

Turkey is a paradise for fat girls. Feminine beauty is gauged very much by the amount at which it tips the scales. For that reason Princess Kalora, the very slim daughter of Prince Selim Malagaski, does not find herself in favor with the marriageable young Turks. Further, her younger sister, Princess Jeneka, by a Turkish law which forbids a younger sister to marry before the marriage of her next older sister, is prevented from linking her life and fortune with that of her persistent lover, Hamdi Pasha. Prince Selim is thus confronted with the unpardonable disgrace of having two unmarried daughters. Kalora has been sent to various places in an endeavor to increase her avoirdupois, but ever she returns still slimmer. Through a magazine which a dashing young American, Alexander Pike, of Bessemer, Pa., has left in the garden of Prince Selim's palace, over the wall of which he had climbed to make love to Kalora, the prince learns that slim girls in America are more sought in marriage than their stouter sisters. Therefore, he determines to send his daughter to America. She arrives in Washington, D. C., where her beauty soon has all the young men at her heels and where she again meets Alexander Pike. The two are getting on very well in their love making, but are suddenly interrupted by the appearance of the prince and all his suite. His objections to the marriage of his daughter and young Pike are amicably overruled and his disgrace as the father of two unmarried daughters is destined to early dissipation.

It is difficult to measure the stand of Mr. Blossom's book and lyrics and Mr. Stuart's music, for the splendid company with which Charles Dillingham has fitted out the comedy could bring the most ordinary medium to a semblance of success. At times one is inclined to think that Mr. Cawthorne is funny in

spite of his lines and again one is forced to think that the book is a good support. Mr. Ade's spirit is never evident, so all credit for whatever worth the book contains must be given to Mr. Blossom. The music is pleasing, although there are no so-called popular airs and few "whistleable" tunes. The usual musical comedy tenor, with his bundle of falsetto high notes, is, the gods be praised, absent. Those near-tenors are the curse of musical comedy. The large chorus of boys and girls is lively, good to look upon, and agreeable to the ear. The vivacity of youth pulsates in the veins of every member, from the energetic Miss Janis to the merest little dancer.

Miss Janis works hard for her success, which assures the best possible display of her talents. She cannot sing, but she is not required to publish that fact. She dances, cavorts about energetically, is attractive and imitates stage celebrities with insuperable skill. Ethel Barrymore, of hoarse voice; Sam Bernard, of staccato German dialect; Anna Held, of French manner and speech; Harry Lauder, with his indescribable Scotch humor; Eddie Foy's clownish grimaces, Madame Bernhardt's emotionalism, and George Cohan's own, "I thank you, my father thanks you," etc., are Miss Janis' victims. These ladies and gentlemen might well consult Miss Janis' imitations for the best criticisms of their faults and mannerisms. Even though the rest of the entertainment were not highly diverting, the young star's seat little request "to please like the play," made in a certain speech, would enroll the most callous theatregoer among the admirers of the Janis personality.

Joseph Cawthorne is always amusing. His German dialect is not too pronounced and his make-up is not grotesque. Mr. Cawthorne's unlimited good nature and his infectious smile are irresistible. It is no work for him to dispense fun, and assuredly it is a pleasure to receive it.

Charles King and Elisabeth Bries score a hit almost greater than that of the star. Their song, "Let Me Live and Die in Dixie," fresh from its vaudeville triumphs, runs up a total of more recalls than anything else during the evening. King and Bries are two of the most refined entertainers in vaudeville and sit in so snugly in The Slim Princess that Mr. Dillingham would have to go a long way to replace them. One suggestion to Mr. King. Rely on your own personality, of which you have an abundance, and dispense with the George M. Cohan imitation.

Julia Frary has an excellent voice. Carl Haydn is a stout soldier of this voice, Joseph C. Miron is sufficiently robust and raucous for the musical comedy father, Queenie Vassar looks well and sings badly, Charles Judels is a first-rate foreigner, though more French than Italian, and Wallace McCutcheon looks better than he acts.

The chorus, male and female, is pleasing in appearance, sing in harmonious accord and wear their numerous changes of costume with effect. The costumes are many and handsome. The scenery is beautiful. The setting of the third act, with its long stretch of green fields, extending from the piazza into the background, is the climax of beauty.

Irving Place—Der Kaufmann von Venedig.

German version of The Merchant of Venice. Revived on Dec. 28.

Der Doge von Venedig Herr Friedrich Antonio Herr Gelli Bassanio Herr Friedrich Solanio Herr Bauer Gratiano Herr Mayering Lorenzo Herr Walter Shylock Herr Ernst von Pomart Tubal Herr Hermann Lancelot Gobbo Herr Johann Der alte Gobbo Herr Oskar Salerio Herr Edmund Leonardo Herr Neumann Balshazo Herr Neumann Bin Senator Herr Keller Portia Fraulein de Lasky Nerissa Fraulein Brunnens Jessica Fraulein Loeuwitz Prinz von Monaco Herr Krueger Prinz von Avagon Herr Julius

Ernst von Pomart, the eminent German actor, who is visiting the Irving Place Theatre, appeared on Dec. 28 in the role which Americans associate most closely with his name. Although the rest of the cast almost without exception were aloof without a rudder, and although the production suffered by scenic comparison to the gorgeous stage versions of Shakespeare that have lately been seen in this country, Herr von Pomart alone would have lifted the performance out of the gray vale of the commonplace to the table land of genius.

His interpretation of Shylock, while it lacks the sensitiveness of Botha's and the harshness of Novelli's, is entirely comprehensible, because it is human. In many details, it perhaps approaches nearer to the Elizabethan conception of the character, than do any of the others. At any rate, its force affects the audience powerfully, although it is done by main strength. The von Pomart Shylock, bitter, contemptuous, intolerant, was grounded in a realism that roused admiration for the actor's genius, although it created a loathing for the repulsive, vindictive Jew.

The Merchant of Venice, international as its characters appear, proved rather beyond the range of most of the Irving Place Theatre. Fraulein de Lasky, however, achieved distinction in the role of Portia, her grace, her intelligence, and her vigor. Nerissa and Jessica each had their effective moments. Otherwise the cast did not illuminate the text.

(Continued on page 11.)



SYBIL CARLISLE

Sybil Carlisle of the English cast now presenting Pomander Walk at Wallack's is not new to America. She is remembered for appearances under the management of Augustin Daly in Ada Rehan's companies in the middle nineties and about ten years later in 1904 with William Gillette in The Admirable Orlington. Most of the successful roles done by Miss Carlisle in London have been seen on this side with American players. The long list includes Emily Petibone in All the Comforts of Home, Laura Fraser in The Truth, and Mrs. Darling in Peter Pan.

AT VARIOUS PLAYHOUSES

WEST END.—Christmas Week at the West End saw Douglas Fairbanks in The Cub. Mr. Fairbanks as Steve Oldham kept the audience in constant good humor, and Joseph Hansome as Judge White proved an effective leader of the White faction. Ernest Baxter as Jack Bentley played the character in a strong and forcible manner. Anne Meredith as Alice Bentley in the character of the educated mountain girl, possibly added a little more refinement to the character than the author intended. Blanche Latell as Beckie King looked the part of the awkward homely mountain girl and played it most convincingly. The rest of the large cast was satisfactory. A large audience witnessed this attraction on Christmas day at both performances. This week, Marie Cahill in Judy Forgot.

CRITERION.—William Gillette moved from the Empire to this house Monday to continue his farewell New York engagement in a revival of his old successes. The extension is from Jan. 2 till Jan. 21. Secret Service is the bill for the entire first week.

GRAND OPERA HOUSE.—The Lily with Nance O'Neill and Charles Cartwright was the highly satisfactory attraction at the Grand Opera House last week. David Belasco's productions are always sure of a warm welcome at the Twenty-third Street house, and The Lily was no exception. This week, The Girl in the Taxi.

ACADEMY.—Uncle Tom's Cabin came into its own at the Academy of Music last week. This well-known domestic comedy drama was very well supported by the patrons of this house, and the management's policy in producing this play at this time was warranted. The League of John T. Dwyer and the Harris of Theodore Friebeus stood out particularly well in the men's cast. Corinne Cantwell as Topsy gave a very clever performance, and little Grace Shanley as Eva was all that might be expected from this clever actress. Priscilla Knowles was cast for Eliza Harris and was most acceptable in the part. Anna Hollinger played Mrs. Shelby and realized this heavy character in every detail. Carrie Clark Ward as Ophelia was good. The rest of the large cast was most satisfactory. This week, Children of the Ghetto.

IT HAS NO RIVAL.

9 CATALPA ROAD, PROVIDENCE, R. I., Dec. 27, 1910.
Dramatic Mirror Company, New York:

GENTLEMEN:—THE NEW YORK DRAMATIC MIRROR has more real interesting news in it each week than all the other dramatic publications put together. It has been constantly improving the last year—not only in material, but in the covers—which are genuine works of art. Keep it up!

HAROLD FREEMAN.

THOSE LOST CHORDS.

The missing operas submitted in the prize competition conducted by the Metropolitan Opera House have turned up at the East 104th Street Police Station. John Rea left there, on Dec. 29, a bundle which he said had been given to him by two men a few blocks away, and which contained the stolen scores. The Metropolitan variations on The Lost Chord are almost as sensational as the original tune.

MODJESKA'S MEMORIES.

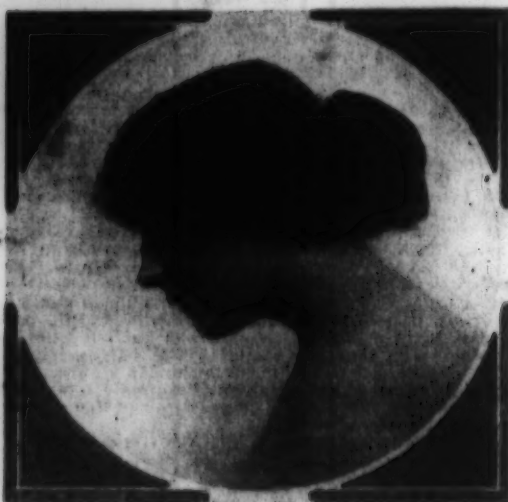
The Varied and Artistic Impressions of a Famous Actress.

A Human Document.

MEMORIES AND IMPRESSIONS, by Helena Modjeska. Published by the Macmillan Company, New York, 1910. Price \$4.00.

Anyone who cares for human documents will lay down Helena Modjeska's book with a sigh of regret that it is finished, and he will wait long for a volume to place beside it on his shelves. Madame Modjeska's writing lacks style in the ordinary acceptance of the word, but its very simplicity, candor and reserve touch the reader deeply. Here was a woman of modesty, purity, integrity, gentility, force, sympathy and honesty. She has set down some of the incidents of a busy life with ease and clearness. Her point of view is always sane, and her feelings are always strong. Perhaps she thought she was merely narrating such episodes in her career as the public would be properly interested in; but she has done far more than that. She has really written herself down with a completeness and consistency that cannot be denied. That is why her memoirs afford unbounded satisfaction to the reader.

The actress had a wide acquaintance throughout Europe and America among men and women whom it is a pleasure to know. She was able to sympathize with their sorrows, to encourage their aspirations, to smile at their foibles. Rarely does she speak disparagingly of them, although her estimates of their character and work are always just. Even in her expatriation from Russian Poland, she finds no oc-



White, N. Y.

FRANCES REEVE

Frances Reeve, the dark-eyed and dark-haired Isolt of Marriage à la Carte at the Casino, is a London Gaiety girl. She has been with The Merry Widow, The Waltz Dream and for two seasons with Our Miss Gibbs. This is her first visit to the states. She likes this country, which she considers "quite all right."

casion for railing, and one can hardly believe that the address at the Chicago World's Fair could have been of sufficient acrimony to justify the extreme measure adopted by the Russian government.

Her loyalty to her native land appears to have been the leading passion of her life. Her fidelity to that lacerated country was characteristic of Madame Modjeska. The same unswerving faith in ideals graced her attitude towards art; her every effort in her profession was directed by the desire that the stage should broaden and deepen its relations to the best in life. She believed in the union of art and ethics, and praised generously any actor who indicated by his work a similar creed.

Her anecdotes and impressions of various players with whom she had associated or whose work she had witnessed reveal a happiness of relation and estimate that would be expected of her; and her views on certain plays are artistically illuminating.

Madame Modjeska took exception to the dictum that Shakespeare, being an Anglo-Saxon genius, can be adequately interpreted only by Anglo-Saxon actors. She considered him a universal genius, untrammelled by the limitations of nationality, and her greatest ambition was gratified when she, a Polish actress, was permitted to offer her interpretation of various Shakespearean heroines on the London stage.

Before her dramatic career closed, the Countess had come to feel a personal devotion to the land in which Count Chlapowski, her husband, was a naturalized citizen. She was so thoroughly imbued with the spirit of the Western world that she perhaps could not have settled happily in Cracow, although she never ceased to love it. Her chief interests were really in the United States, as she partly realized. Her European reminiscences, however, entertain the American reader quite as thoroughly as her later impressions of men and events on this side of the Atlantic. To the text are added numberless illustrations that really serve their proper purpose of illuminating her anecdotes and that augment the value of her records. The volume is a notable extension of dramatic literature.



LEONA WATSON

Leona Watson, who with Effingham Pinto formed the youthful duo in The Climax at Weber's two seasons ago, is now on tour as the featured member of The Golden Girl, a Chicago musical comedy. Miss Watson was a favorite in New York during her engagement here in The Climax.

KOENIGSKINDER.

Humperdink's New Opera Produced at the Metropolitan Before a Large Audience.

The second opera from a European composer to be presented to the world at the Metropolitan Opera House was well received by a large and fashionable audience on Dec. 28. Koenigskinder, a lyric elaboration of a musical drama, which was produced at the Irving Place Theatre in 1898, is by Engelbert Humperdinck and Ernst Rosmer, otherwise Frau Elsa Bernsteins, of Munich. Professor Humperdinck, who sat in a box decorated with German and American colors on the eventful evening, was several times called before the curtain between acts and was finally presented with a silver wreath by Director Gatti-Casazza.

The narrative of the opera is a familiar German cradle-story. A prince, falling in love with a goose-girl, could not free her from the clutches of an old witch in the forest; so he journeyed to Hellabrunn to acquire experience with men by working as a swineherd. The girl, later freed by a fiddler, followed him and entered the town on the last stroke of noon, the hour at which the citizens were expecting their new ruler. Dismayed by the appearance of such a lovely sovereign, they drove her and her defender, the swineherd, out to die in the forest.

Humperdinck has chosen the Wagnerian model, but unlike other followers of Wagner, he has never forced his themes into clashes of wild harmony. His motifs, most of them fresh and pretty, have been combined with great circumspection, the score is always sweet, sometimes cloying. The first act, the longest, has some disjointed points and a few uninteresting passages. The second act tries to make up by animation and movement what it lacks in unity; that is, until the goose-girl comes to the city, the opera is padded with the affairs of characters who are of little importance and so hardly hold the attention. The third act is full of beautiful music and touching situations; in it, Humperdinck has written some of the most effective pages of his musical career.

The interpretation of the vocal score left something to be desired. Geraldine Farrar, although always agreeable, does not make a listener feel that she is completely at home, yet in the part, Jadowker, who sings the prince with feeling, rather lacks distinction. Many of these defects will be remedied by repetition. Gorits did some excellent work as the fiddler. The cast follows:

King's Son	Hermann Jadowker
Goose Girl	Geraldine Farrar
Fiddler	Otto Gorits
Witch	Louise Homer
Woodcutter	Adamo Didar
Brook-maker	Albert Rolas
Two Children	Edna Walter, Lottie Engel
Senior Councillor	Marcel Reiner
Innkeeper	Antonio Pini-Cori
Innkeeper's Daughter	Florance Wickham
Tailor	Julius Bayer
Stable-maid	Marie Matfield
First Gatekeeper	Ernst Maran
Second Gatekeeper	William Hinchshaw

The staging was commendable in almost every detail—scenery, costumes, grouping. Pictorially the opera needs little more to place its atmosphere beyond cavil. The flock of live geese that Miss Farrar led through the forest, and the chorus of children who sought for the lovers in the snow, were two effective details of the production. The orchestra, conducted by Mr. Hertz, played with spirit and sympathy.

THE CHRISTMAS TREE OF THE BLUE BIRD CHILDREN



HAPPY LITTLE ACTORS ON THE STAGE OF THE MAJESTIC THEATRE

HERE are pictures of the child actors in *The Blue Bird* at the Majestic Theatre enjoying their Christmas tree. These pictures, showing happy and well-conditioned little actors, afford a strong refutation of the claims of the fanatics that the stage is detrimental to children.

The happy Christmas of these children is still talked about by them among themselves and to friends who were not with them on Christmas Eve.

Director Ames, with other grownups associated with *The Blue Bird*, entered into the spirit of the event, and Maeterlinck himself would have enjoyed it had he been present.

Reginald Barlow, who plays Daddy Tyl, earlier in the week took Robert Cummings, who is the Father Time of the play, out to his woods at Brentwood, and they cut down an evergreen tree for the occasion. They brought it back to town and hung it up, all decorated, in the flies at the Majestic. Friday night after the performance the children of the company were told to wait after the Saturday matinee, and they waited.

They were all assembled on the stage, in Daddy

Tyl's house, when Santa Claus, who really was Father Time, came down the chimney. Gladys Hulette and Irene Brown, who play respectively the parts of Tytyl and Mytyl, led the charge on the electric lighted Christmas tree. Santa Claus with a pretty speech announced that he had little time to waste in the Majestic Theatre, as he had so many other homes to go to before the day was over.

Cecil Yapp, who plays Tylette, the Cat, and Jacob Wendell, Jr., who is seen in the Dog part, pranced around on the stage to the amusement of the little ones, who eagerly awaited their gifts.

The girls who take the parts of the hours handled the gifts, as Father Time was pressed and had to go to his dressing room to be in time for dinner in the Plaza Hotel. Edward Lyons, manager of the New Theatre, rushed around the tree and handed out several of the presents.

John Tansey of the New Theatre was there as a special guest, and found some presents for him, and the Fairbanks twins. Marjorie and Marion got more than they could carry away. It all lasted nearly two hours, and the orchestra played all of the time. After

these festivities and a happy luncheon, the children entered upon the evening performance with unusual enthusiasm.

OFFICIAL ESTIMATE OF LA SAMARITAINE.

Owing to the complaint of Howard Feeney, Police Sergeant George H. Quackenbush was sent by Police Commissioner Cropsey to sit through the presentation of *La Samaritaine* at the Globe Theatre on Dec. 23 and to report upon its ethical effect. His report, which is a model for lucidity of thought and of expression, acquits the drama of all irreverence and levity, but stigmatizes it as weak and insipid. To people who have been trained to disapprove of images of the Deity, *La Samaritaine* appears unnecessary if not positively distasteful; to others, the impersonation of Christ is a stimulating dramatic device. Mr. Quackenbush rather agrees with the latter opinion. At the same time, he considers the weakness of the plot an artistic blemish that may cut off the longevity of the drama. It is a relief to have anything like a final adjustment of conflicting estimates.



THE LONDON STAGE

WHAT THE METROPOLITAN POPULACE FINDS TO AMUSE ITSELF WITH AT THE THEATRES.

Princess Clementina—The Captain of the School—The Old Curiosity Shop—A Terry-fled Paragraph—Music—One-Act Plays—Mary Moore and Sir Charles Wyndham—The Blue Bird—Announcements—Hammerstein Opera—

LONDON, Dec. 24.—Princess Clementina, an adaptation of A. E. W. Mason's novel "Clementina," was produced at the Queen's Theatre on Dec. 14, by H. E. Irving. The adaptation is by the author and George Fyfe D'Oyly Carte. Like the book, the play sets forth the adventures of James Stuart, the Pretender, during the time he held court in Bologna. With the intention of making a strong political alliance, he negotiated a matrimonial bargain for the hand of Clementina Sobieska, a Polish princess, and sent four Irish friends to bring her to Bologna. Among them was Charles Wogan, who turned out to be a sort of Lancelot to the Pretender's Arthur. In this case, however, the Irishman and his Guinevere did not succumb to their passion, and Wogan had later the barren satisfaction of standing proxy in the marriage for James, who had set out to Spain. The play ends happily, although history adds a few and chapters to the story of Clementina and James, who separated after the birth of their son, Bonnie Prince Charlie. Mr. Irving, who plays the part of Wogan, naturally invests it with strength and grace. He acts more humanly than many would be tempted to do in the part, subordinating the swashbuckler to the poet. Stella Campbell, although blessed with external graces that fit her role, does not make Clementina a woman of unique personality. She has had the breadth of experience to make her rather conventional part seem anything but conventional.

At the Gaiety on Dec. 10, appeared a school-day play by Frederick Mouillot and Judge Parry, called The Captain of the School. Various types of school boys carry on the sort of narrative that we are accustomed to in institutions of the kind. Tom Brant, the heroic and popular Captain, during rehearsals of scenes from Romeo and Juliet aroused the jealousy and ire of various persons who stupidly mistook his amorousness for genuine. An assistant-master and a pedagogical uncle who arrives inopportunely after some one has undertook to impersonate him, add more or less to the humor of the occasion. The really unique feature of the play is the chorus of boys who sing "Dolce Domum," "Floreat Birchester," and other traditional school songs. The play is amateurish, but may amuse boys who are visiting London during the holidays.

The Dickens Repertory Company is presenting The Old Curiosity Shop this year. The object has been to preserve the spirit of the novel in the dramatization, and that has proved not an impossible undertaking. All the familiar figures appear in the play, Little Nell, Daniel Quilp, Dick Swiveller, and the rest. The company is capable, and the presentation will interest lovers of Dickens.

Edward Terry has sailed for the United States, where he will tour in repertoire under the management of Leibler and company. He will hardly reach America before Fred Terry and Julia Neilson return to begin their annual engagement at the New Theatre. Meanwhile Ellen Terry's reminiscences continue to run in the Windsor Magazine. She insists that every actor forms his own traditions and knows no law but his own taste. Miss Terry says a great many other things of which the reader must approve.

Early in January, in Sherwood Forest will be sung in London. It is a vocal intermezzo by Captain Basil Hood and Lisa Lehmann. Massenet's new opera Vesta, from the score by Henri Cain, will be sung at Monte Carlo.

On Dec. 18, at the Court, the Play Actors produced three one-act plays: Verdict of the Majority, Secrecy of the Ballot, and Henry. Verdict of the Majority, by Clarence and Elfrida Derwent, is the most pretentious of the three. Its cast consisted of Cecil A. Collins, Ernest Young, Alfred Harris, Benedict Butler, Frank J. Randall, and Helena Head. Secrecy of the Ballot, by Neilson Morris, gave chances to H. J. Ayllie, Charles King, Alice Arden, and Clarence Derwent. Henry, by Affleck Scott, was played by A. L. Burke, Arnold Lucy, Vita Spencer, and Frank Randall.

America is regarded as a sure cure for financial and physical ailments. Sir Charles Wyndham and Mary Moore are thinking of making a trip this winter for the latter reason. Miss Moore's physician has advised a milder climate for her, and Palm Beach is a possibility. Sir Charles Wyndham is going to look at Nobody's Widow, which Blanche Bates is playing in New York, with a view to bringing it to London. The recent revival of The Liars has been as notable as its original run.

On Dec. 19, The Blue Bird by Maeterlinck was revived at the Haymarket. The Palace of Happiness, which has been written to take the place of the scene in the wood, is quite in the spirit of the remainder of the scenes. In it lived The Luxury of Being Rich, the Joy of Maternal Love, The Luxuries in Red and Yellow, and The Unpretentious Home of Happiness. It is further enlivened by a ballet of big and little joys. The whole scene symbolizes the value of doing good.

On Dec. 21, The Piper was presented to London audiences at the St. James, with the same cast that played it in Stratford-on-Avon.

After The Blue Bird closes, All That Matters will follow it, with Norman Trevor and Phyllis Neilson-Terry. At the Comedy in January, Charles Frohman will produce Sir Arthur Wing Pinero's new play,



MARY MOORE

Persevering Mr. Panmure, a return to light literature after a long sojourn in tragic deserts.

Oscar Hammerstein, recently of New York, is beginning to outline his London policy—which is not to make money, contrary to the general impression. His mission is to educate those who don't wear coronets, although even coronets will be admitted at the door if they pay for their tickets previously. To this end, Mr. Hammerstein is going to acquire a new outfit of grand opera song birds from the European groves; he says he can pick them from any tree. With their assistance, Mr. Hammerstein is going to give opera in a way that will make Mr. Beecham feel the need of an ancestral pill. Perhaps Mr. Hammerstein does not realize the magnitude of his task. Does he know, for example, that recently the musical artists of East London assembled in St. Mary's, Charterhouse, Schoolroom, and competed vocally for a prize? The prize was a live donkey. London already has a rather high standard of musical taste.

It is reported that Lady Meux, widow of Sir Henry Bruce Meux, Baronet, upon her death on Dec. 20, left a large bequest to Ellen Beach Yaw, the coloratura soprano. Lady Meux was formerly Valerie Langdon, a well-known actress. Ellen Yaw left the stage upon her marriage to Vere Goldthwaite.

JASPER.

THE MARCUS R. MAYER BENEFIT.

Among the features of the testimonial performance for the benefit of Marcus R. Mayer, to be given Jan. 13 at the New Amsterdam Theatre, are Blanche Bates and Bruce McRae in a one-act sketch to be produced under the personal direction of David Belasco, William Collier, assisted by six members of the Lambs Club, in a musical number entitled The Matinee Girls; Mrs. Leslie Carter in a recitation; Lina Abarbanell and Ralph C. Herz, assisted by the entire company now playing Madame Sherry, in the last act of that play; Nat M. Wills in monologue; David Blapham will sing. Fourteen members of the Lambs Club will appear in a one-act sketch especially produced by the members of the club for this performance.

An auction sale of orchestra and box seats for this performance was held at the Lyceum Theatre Friday afternoon, Dec. 30. The auctioneers included Augustus Thomas, William Collier, Daniel Frohman, Charles J. Ross, and Joseph R. Grismer. A total of a little more than \$4,000 in premiums was obtained through the sale of tickets.

The Lambs Club paid \$1,000 for a gallery ticket. Fred C. Whitney paid \$100, the Friars \$100, Fannie Ward \$50, and the Green Room Club \$25 for a gallery ticket.

William Collier obtained the first box for \$300. Another box was purchased by Fred Whitney for \$200, and another by Charles Klein for \$200. Robert Hilliard paid \$100 for four seats in the front row. James J. Brady paid \$140 for five seats in the front row, and Jerome Siegel paid \$56 for two seats in the front row.

ON THE ANGEL.

Mort H. Singer has written an essay on "The Passing of the Angel," in which he says:

"Successful theatrical productions to-day require a master mind for their direction, which is as specialized and expert as is that of a railroad president, a leader of the bar, or a famous doctor.

"It has become a life study with a class of men whose mentality would have made them leaders in any other profession; and such men have no need of, nor sympathize with, the 'Angels.'"

DEATH OF GEORGE F. DE VERE.

A Veteran Actor, Born in England, Who Had a Long Career in This Country.

George F. De Vere died on Dec. 24, at his home at Lake Ronkonkoma, L. I., after an illness which lasted since last February.

This veteran actor has had a long and varied career. Born May 3, 1835, in the City of Norwich, England, he made his first appearance on the stage in 1848 at the Theatre Royal, Norwich, of which his grandfather and father had long been managers, controlling the group of theatres known then as the Norwich Circuit. In the company were well-known artists, Marie Wilton (Lady Bancroft of later days), Fanny Vining, later Mrs. E. L. Davenport, the celebrated O'Smith, Charles Fisher, Edmund Falcooper, Charles Gill and other since famous actors. In July 1853 he made his first appearance as a regular member of his father's company in Buxton, Derbyshire. He was for two seasons with Wolfenden and Melville in Hull, five seasons with Sam Roxby in Sunderland and Scarborough, three with Copeland in Liverpool, coming to the United States in 1863.

He was leading man with John T. Ford in Baltimore and Washington, four seasons with Ben de Bar in St. Louis and came to New York in 1866, supporting Miss Marrotte at Wood's Theatre, now called Daly's. He joined Augustin Daly's company in the fall of 1866, remaining there until the summer of 1876. Then he took charge of the stage at Nible's Garden for the production of Baba, with William H. Crane and Eliza Weathersby as principal actors. The season came to an untimely end when the burning of Brooklyn Theatre caused a panic.

During his career the stars he supported, male and female, included all who were before the public for about two decades in later years. He had four seasons with Joseph Brooks, in charge of the John T. Raymond company in 1880, became stage manager for William H. Crane under the management of Mr. Brooks, and held that position for 17 years, six of which were under the management of Charles Frohman. Closing the long engagement at the Hudson Theatre after the run of The American Lord, he rejoined Mr. Brooks in 1907-8 in The Right of Way, closing May 24, 1908. T. M. De Vere, station master at the Erie Railroad depot, Jersey City, is a son of the deceased.

ELLEN TERRY AND SHAKESPEAREAN JUVENILIA.

In the fourth of her series of lectures at the Empire Theatre on Dec. 20, Ellen Terry commented in her usual cheery fashion on The Children in Shakespeare. The list included Mamilius in A Winter's Tale, Arthur in King John, Will Page and Robin in The Merry Wives of Windsor, Pleance and Macduff in Macbeth, Marcus in Coriolanus, and the little princes in Richard III. Mamilius was Miss Terry's first role, when at the advanced age of eight she made her debut on the stage of the Princess' Theatre, London, during the management of Mr. and Mrs. Charles Kean.

As Shakespearean heroes are mostly introspective, philosophical dreamers, and as the heroines are usually noble, resolute women, so the children are sturdy, bright little chaps. Robin, Miss Terry thinks, however, was a wizened child of the gutter. Little Macduff was a pathetic prattler. The actress does not seem to feel that any of them were precocious little monkeys.

Miss Terry abandoned her plan to present a scene from A Winter's Tale with John Tansey of the New Theatre company. She spoke the mercy appeal from The Merchant of Venice, however, with fire and surety. A large and admiring audience appreciated every word of the afternoon.

"THE MIRROR" ACKNOWLEDGES GREETINGS.

Holiday greetings have been received from Edwin Mordant, Dr. and Mrs. A. H. Waterman (Cissie Loftus), Paul Gilmore, Adeline Dunlap, Violet Dale, Ola Humphrey, Bayone Whipple, Henry Dickeson, Ashley Miller, Ethel Browning, Amy Ames, Gus Hennessy, Edith Berwyn, Morgia Lytton, Rita W. Harlan, Violet Holmes, Alice Knowland, Seymour Stratton, Helen Guest, Edna May Spooner, Josephine Clairmont, John C. Travis, Ned M. Becker, Richard Lancaster, Dorothy Marke, Down in Dixie Minstrels, James R. Adams, Harry Holman, John L. Bayes, Cecil Spooner, Mary Holmes, William Morris, W. H. Hartigan, Lawrence Lehman, George C. Lask, Howell Hansel, Marion Barry, Gertrude Ewing, Charles W. Terris, Al Haynes, Julia Redmond, Andrew Smart, Mr. and Mrs. Thomas R. Henry, Mr. and Mrs. Harry D'Esta, G. Merritt, Welsh, "Mac," E. J. Hall, and Marie Taylor.

THE RIGHT PRINCESS.

Clara Louise Burnham's play, The Right Princess, will have a special performance on the afternoon of Jan. 6 at the Bijou Theatre. Robert Dempster will have the leading role and will be supported by Evelyn Varden, Grace Hoyt, Maude Gilbert, Frances Hoyt, Charles Lane, and Walter Young. The proceeds will go to the New York Diet Kitchen.

GENEE IN VAUDEVILLE.

Adeline Genée, the Danish dancer and star of The Soul Kiss and The Bachelor Belles, will open in vaudeville on the Percy Williams time, Jan. 16, at the Colonial. The contract is for five weeks. Her role will call for singing and dancing in several ballet numbers.

PLAYS OF THE WEEK

(Continued from page 7.)

Empire—Trelawny of the Wells.

Comedietta in four acts, by Arthur Wing Pinero.
Revived Jan. 1 by Charles Frohman.

Tom Wrench	Charles Dalton
Ferdinand Gadd	Charles Millward
James Telfer	George C. Boniface
Augustus Colpoys	William Sampson
Rose Trelawny	Ethel Barrymore
Avonia Bunn	Louise Drew
Mrs. Telfer (Miss Violet)	Maud Milton
Imogen Parrott	Constance Collier
O'Dwyer	James Kearney
Mr. Densil	Edward Arnold
Mr. Mortimer	Fred Thomas
Mr. Hunston	Herbert Kaye
Miss Brewster	Katherine Brooke
Hallkeeper	Albert Ward
Vice-Chancellor Sir William Gower	Charles Walcott
Arthur Gower	Eugene O'Brien
Clara de Foenix	Helen Freeman
Miss Trafalgar Gower	Anita Bothe
Captain de Foenix	Lawrence D'Orsay
Mrs. Mossop	Lydia Rachell
Mr. Ablett	Harry Barfoot
Charles	Arthur B. Murray
Sarah	Alice Beresford

This charming comedy of the theatre, which had not been enjoyed here since Nov. 22, 1898, when it was seen at the old Lyceum Theatre with Mary Manning as Rose Trelawny, was revived on Monday night by Charles Frohman at the Empire Theatre. Mr. Frohman, it is remembered, revived the play last April, with his repertoire company, at the Duke of York's Theatre, London.

It is worth while to very briefly retell the story. Rose Trelawny, the brilliant actress at the old Baginige-Wells Theatre, accepts Arthur Gower of Cavendish Square, son of Sir William Gower, chancellor. But the Gower family is bitterly opposed to an alliance with the stage, which in those days was frowned upon by society. In fact, before they will listen to the idea of such a marriage they stipulate that Rose Trelawny shall come to Cavendish Square for a week to prove that she is possible as a wife. This the girl does, even though life with the Gowers bores her, and though every hour brings a great longing for her companions of the theatre. Finally in desperation she leaves the Gower house in Cavendish Square and returns to the theatre. Her companions welcome her return, but she finds to her amazement and sorrow that her art has left her; she cannot act; nobody wants her; her vocation is gone. Sir William Gower is still opposed to the marriage of his son and Rose Trelawny, but the son is as persistent a wooer as ever and follows Rose in her flight. So does the father. Both find Rose in great poverty. Then follows an illustration of the conversion of a stubborn old man. In a beautiful last act all misunderstandings are swept away. The unhappy lovers are reunited and even a parental blessing is obtained upon a stage within a stage set ready for a performance.

Superbly acted, the play was welcomed last night with unusual enthusiasm. Curtain call after curtain call marked the end of every act, until almost every member of the company had responded; nor was the audience satisfied until Miss Barrymore advanced to the footlights and murmured a word of thanks for herself and the company. The favor that greeted their work was certainly justified by the remarkable evenness of the performance.

Those persons who think Ethel Barrymore is at her best in character parts would change their opinion after seeing her Rose Trelawny. Hardly a trace remains of the mannerisms, the throaty utterance; in this straight part she has placed to her credit a most delightful portrayal.

George C. Boniface and Charles Walcott, who were members of the old Lyceum Theatre company, played their original roles with that sincerity and vigor that one expects from such sterling actors. The costumes, especially those of the ladies, carried one back to early Victorian days with their billowy, balloony skirts and odd combinations of color. Miss Barrymore appeared in less pronounced attire, however. Alice Beresford in a small part was noticeable for her fine make-up. The Arthur Gower of Eugene O'Brien was a little too modern in key. The Tom Wrench of Charles Dalton was a very dignified performance. Lawrence D'Orsay despite his exaggerated drawl won many a laugh. One of the best things Louise Drew has given us in some time was her Avonia Bunn. Maud Milton's Mrs. Telfer was most enjoyable. William Sampson as the low comedy man, Augustus Colpoys, missed no opportunity to show his ability. A very natural bit of character work was the O'Dwyer of James Kearney. Constance Collier as Imogen Parrott wore some remarkable costumes and handled her lines very effectively. A singularly effective role was that of Ferdinand Gadd, capably played by Charles Millward. The other parts were in capable hands.

Nazimova—We Can't Be As Bad As All That.

Drama in three acts, by Henry Arthur Jones. Produced on Dec. 30, by The Authors' Producing Society.

Mrs. Engaine	Katharine Kaelred
Lady Carnforth	Charlotte Granville
Violet Engaine	Frances Jordan
Mrs. Fred Chinnery	Mrs. Sam Sothorn
Lady Katherine Greenop	Kate Phillips
Fanny Chirk	Alice Wilson
Birkmore	Veda McEwer
Sir Ralph Newell	Nye Chart
Lord Carnforth	Wallace Brakine
Fulks Blissett	Ivo Dawson
Topham Bargany	William Hawtrej
Toller	Herbert Budd
Harry Stackpool	Edward Bonfield
Mara	William L. Branscombe

The English smart set came in for another flaying at the Nazimova Theatre by one who ought to know.

At least the much maligned coterie serves a considerable financial purpose to playwrights and sets an awful example to the commonly respectable, so like everything else in the world, it has its value.

In this instance, the smart set was confounded by a woman with a stepdaughter and a past. The stepdaughter became the object of the machinations of Fulks Blissett, who wished to prop his tottering fortunes with a wealthy marriage. Mrs. Engaine's past gave him the lever to force his attentions and his intentions. Firmly enough, however, Mrs. Engaine admitted that she was the Nora Shard who had been on the point of eloping with a brilliant lawyer when he was killed in an accident. Rather than sacrifice Violet, her stepdaughter, to Fulks Blissett at the demand of his sister, Lady Carnforth, in order to still the gossip about her, Mrs. Engaine proclaimed her identity and gave up Sir Ralph Newell, who was Lady Carnforth's cousin. Fulks Blissett had taken an irrevocable step in stealing a string of valuable pearls from his intended mother-in-law, who by her knowledge of the villainy was able to stall Mr. Blissett with a threat of legal proceedings unless he faded away into the dim distance. He faded. Meanwhile, Sir Ralph had found it easier to forgive Nora Shard's youthful indiscretion than to go back to Argentina without her.

English tailors, who advertise American cuts in their garments, obtain results sometimes attractive, but indigenous to neither side of the Atlantic. We Can't Be As Bad As All That, obviously trimmed for American tastes by an English tailor, lays itself open to similar criticism. One scene in the first act so evidently puts us on the back that it positively embarrasses. Then comes the second act in which Sir Ralph Newell throws away Mrs. Engaine's love in a manner and for reasons which are entirely English. A man thoroughly imbued with the spirit of Argentina wouldn't have back peddled at that point, even to oblige a playwright.

Mr. Jones has created a lovely woman in Mrs. Engaine, but a woman who arrests attention because she is exceptional, not universal. It is not at all impossible for a woman to love two men well enough to marry either one, but such desperate loves as Mrs. Engaine's put her rather out of the ordinary class. Then in condescending to fight Lady Carnforth and Fulks Blissett with their own weapons, Mrs. Engaine rather lowers our opinion of her nobility. To hire a detective to chaperon Mr. Blissett for a year appeared a petty and an unnecessary revenge upon even so despicable a person as the shifty Fulks, and to threaten Lady Carnforth with disclosure of her improper relations to Harry Stackpool—really, we can't approve the spirit, even while admiring the facility with which she utilizes stray items of information.

Anything more beautiful than Katharine Kaelred would be difficult to imagine. Mr. Jones may well congratulate himself upon securing her services, although he was guilty of hyperbole in intimating that no one else could have done so well. In poise, at least, no one could excel Miss Kaelred; her grace and her ease always expressed vitality, so her repose did not stiffen into stolidity. Miss Kaelred, however, feels the poignancy of her martyrdom too keenly; her voice at times loses all musical quality and becomes sharp and thin. That she can remedy it she will.

In the support there is considerable good work and opportunity for considerable more. Kate Phillips, in getting full value out of her comical epigrams, gives the impression that Lady Katherine was at heart not such a reprobate as she wished people to believe. Catherine Granville and Mrs. Sam Sothorn were good, but not distinguished. Veda McEwer acted her little scene with thorough mastery and spirit; truth to tell, her vigor contributed more to her success than did the lines.

In spite of his capability, Nye Chart did not convince; he seemed to feel that Sir Ralph acted rather stupidly in the matter. Ivo Dawson realized the repellent Fulks so vividly as to strip him of every shred of sympathy. A weak character ordinarily has some human traits of disposition, and a strong villain demands admiration of his strength; but Mr. Dawson depicted a putty-faced knave without a saving grace. William Hawtrej made a good companion for Kate Phillips; between them they dispensed most of the comedy lines that hit the mark. As a rule it may be said that the cast lacked distinction.

The play moves easily, although Mrs. Sothorn's opening scene and her irruption in the last act are both—through no fault of hers—difficult to fit into the plot. The performance is interesting, but does not add any brilliance to the author's fame.

Globe—Judas.

Drama in eight tableaux, by John de Kay, translated by J. C. de Chassaigne. Produced by Sarah Bernhardt on Dec. 29.

Judas	Madame Sarah Bernhardt
Ponce Pilate	M. Deneubourg
Pierre	M. Decœur
Nicodemus	M. Laurent
Simon de Cyrene	M. Pierrat
Thaddee	M. Piron
Timothee	M. Ruben
Daribus	M. Bary
Zacharie	M. Pavieres
Jacob	M. Coquelet
Simon de Bethanie	M. Dieck
Ephraim	M. Durizat
Longin	M. Telleman
Quintus	M. Coutier
Dathan	M. Canroy
Bisazar	M. Mauro
Ptolemes	M. Petit
Isaac de Capernaum	M. Thierry
Archelaus	M. Andre
Amon d'Hebron	M. Legrand
Samuel de Joppa	M. Miguel
Abron	M. Balta
Marie-Madeleine	Madame MacLean
Veronique	Mlle. Seylor
	Madame Laurent

Madame Bernhardt and her company, including a very helpful souffleur, presented to an American audience a play by a contemporary and a compatriot of

the listeners. Although it was not the most brilliant première at which Sarah Bernhardt has assisted, it had its points of interest.

The drama is little more than a string of episodes, very appropriately labelled tableaux in the programme. Mr. de Kay, in the fashion of Paul Meyer, represents Judas animated by jealous love for Mary Magdalene. Through it, the Roman centurions succeeded in enlisting his treacherous aid after all appeals to his patriotism and his cupidity had quite failed. The idea is not new; among others, Maurice Maeterlinck worked a variation on it in *Mary Magdalene*. Mr. de Kay has given Mary a previous affair with Pontius Pilate, which burned out her flame when Pilate sacrificed her to his ambition. Judas and Pilate were different men, however, and Judas had never vanquished Mary, so he was readier to betray his Master to his hopeless cause.

The French version is a very simple translation of English, which is not at all inspiring. Apparently the American author had Biblical simplicity of style in mind as his model; at any rate, he avoids involved and lengthy sentences and sticks to a rather commonplace vocabulary. There is little or no dramatic action until the third act, but there is plenty of decoration, and an abundance of music—such as it is.

In its wordiness, it is perhaps suited to Madame Bernhardt's needs. Her voice is quite equal to the demands of the role of Judas. She never looks like anything but a very wonderful woman, however, even in her poses. Her costume, a pale blue surplice over a brown robe, and a cloudy white dowl about her head and shoulders, lends her much youth, but no womanly quality. In the scene at the tomb of Christ, when Judas met Mary Magdalene, she was deprived by the dramatist of her voice, and all the strain came upon her acting.

This was also the weakest scene for Madame Bernhardt, who was playing Mary. The impersonation of the Magdalene was marred by strength and odd, rather than by fineness, and except in the last scene was interesting and convincing.

M. Bary depicted Daribus with spontaneity and grace, but the rest of the cast were not notable. M. Deneubourg and M. Decœur played rather heavily, and M. Telleman did not impart much warmth to Longin. Pictorially the play was attractive, although small details like shadows of people off stage, sometimes marred the Oriental consistency.

Mr. de Kay did not respond to numerous calls for the author.

Madame Bernhardt's engagement at the Globe ended on Dec. 31. Through the week she played *La Samaritaine*, *Camille*, *Madame X*, *Judas*, *Madame X*, *L'Aiglon*, and *Jeanne d'Arc*. On Saturday evening she gave a composite bill: the third act of *Phedra*, the second act of *L'Aiglon*, the second act of *Phedra*, and the fifth act of *Camille*.

Broadway—The Squaw Man.

Drama in four acts, by Edwin Milton Roy. Revived Jan. 2 (Liebler and Company, producers.)

Henry Wynnegate	Henry M. Hinks
Diana	Charlotte
Lady Elizabeth Wynnegate	Maud Norton
Lady Mabel Wynnegate	Katherine Fisher
Captain James Wynnegate	Dustin Farnum
Rev. Belchazar Chiswick	Dudley Diggs
Bates	Robert Gordon
Malcolm Petrie	Bertram A. Marshall
Sir John Applegate	Bernard Lambert
The Rt. Rev. the Bishop of Exeter	Franklin Hurlbut
Big Bill	George Fawcett
Shorty	Charles Abbe
Andy	James Mainely
Grouchy	Tom Gonn
Baco White	Frank Bixy
Tabywana	Theodore Roberts
Nat-U-Rich	Rosand Coghlan
Little Hal	Florence Parsons
Cash Hawkins	W. S. Hart
Nick	Elmer Grandin
McSorley	Harry A. Joseph
Parker	Philip Hale
Pete	Frank Wally
Parson	George Shelby
Mrs. Hiram Doolittle	Stella Condon
Mr. Hiram Doolittle	Samuel J. Burton
Kid Clarke	F. G. Donald
Bud Hardy	Thomas J. McGraw

The *Squaw Man*, with William Faversham in the title-role, was originally produced in New York Oct. 23, 1905. Of the original cast only four, George Fawcett, Theodore Roberts, W. S. Hart, and Katherine Fisher, were recruited for the present revival, which was deemed advisable by the lack of preparedness of *The Silent Call*, Mr. Roy's play, in which Dustin Farnum is to star. Mr. Farnum has been seen in New York in the role, but never at a Broadway house. *The Silent Call* is termed by the management "a sequel to *The Squaw Man*." These *Are My People*, with H. B. Warner as star, was produced in Cincinnati last season and was also termed a "sequel to *The Squaw Man*." Are *The Silent Call* and *These Are My People* one and the same?

The haste of the revival sometimes pained and sometimes amused both audience and actors. It wasn't particularly apropos to hear Diana remark "How well Jim sings," when Jim wasn't making a peep. And Dustin Farnum and others groped their way hesitatingly through many sections of their roles. The Happy New Year seemed to take effect in the various feet that could not get up and down steps without stumbling. Even the scenery caught the infection, and the mesas at Green River slid about like a mirage.

W. S. Hart ran away with the opening performance. In his brief role he had more chance to acquire mastery and precision, perhaps, but at any rate he had it all his own way. Although the rest manifested too many signs of the scramble of preparation, they gave an interesting performance, of course, and were encouraged by plenty of applause from the audience. Chrystal Herne was her usual appealing self. Dustin Farnum did his best work in the alkali dust after Maudslayi Towers had been left behind. Ernest Lambert handled his role with spirit. Theodore Roberts' Indian dialect was *sans peur et sans reproche*. George Fawcett and George Shelby deserved their applause.

DEATH OF FRANK WORTHING.

The Well-Known Actor, in Accordance with His Wish, Dies in Harness.



The news of Frank Worthing's sudden death in Detroit, Mich., on Dec. 27, was a shock to his many friends in this city and to the playgoers of the entire country by whom Mr. Worthing was esteemed as one of the most prominent of leading men. Although Mr. Worthing had suffered from tuberculosis for several years, the ravages of which had compelled him from time to time to retire from the stage and rest, he refused to heed the advice of physicians and friends who demanded his permanent retirement, and after each attack returned ready, as he expressed it, to "die in harness."

His sudden taking off at the very door of the Garrick Theatre just before the evening performance of Grace George in Geraldine Bonner's Sauce for the Goose, and while the curtain was waiting, was quite as Mr. Worthing could have wished.

Two years ago, in Jan., 1908, he was seized by a hemorrhage at the Detroit Opera House, while appearing with Grace George in Divorçons, and had to retire. He then went to Phoenix, Ariz. After a complete rest he again returned East and resumed Miss George in A Woman's Way. During the season of 1909-10, Mr. Worthing was under the management of David Belasco, playing Skelton Perry in Is Matrimony a Failure? In February, 1910, he was forced by a second attack of tuberculosis of the throat to resign from Mr. Belasco's company and go to Europe to seek rest. The following autumn he came back and was engaged by W. A. Brady as Grace George's leading man, which position he held at the time of his death. Like most sufferers from the dread disease he was unwilling to admit its danger and repeatedly denied the reports of his ill health. He held out bravely to the very last, never complaining, disliking expressions of sympathy and absolutely refusing to leave the stage.

Frank Worthing was born in Edinburgh about forty-two years ago and began his stage work in stock companies in England. His first salary was five dollars a week, for acting as assistant prompter in an obscure little provincial stock company. Getting a minor role one evening he acquitted himself so well that he soon was doing leading roles. He drifted from company to company till Sarah Thorne, whose stock company was famous in the theatrical circles of the time, was attracted by his work and engaged him. With Miss Thorne he remained eighteen months, playing leading man for several months preceding his retirement from the company in 1890.

He next joined Mrs. Patrick Campbell as Orlando in her production of As You Like It and left to take Charles Coghlan's place as leading man for Mrs. Langtry with whom he appeared in Cleopatra and Lord Chatterley. In 1893 Sir Charles Wyndham engaged him for the Criterion Theatre, London, where he played Iveson in The Amateur Alliance, and Captain Hazelfoot in The Candidate. Joining Olga Netherland in The Transgressor and The Silent Battle, he came to America and was transferred by Augustin Daly to Ada Fiske's company. With her he played two seasons in New York, and one in London in The School for Scandal, Love on Crutches and in repertoire.

His first appearance on the American stage was made at Daly's Theatre on Dec. 18, 1894, in Love on Crutches. He has remained on the American stage ever since with the exception of some short engagements in London. Until 1896 he remained with Augustin Daly, playing among other parts Charles Surface in The School for Scandal, Duke Aranda in The Honey-moon, Demetrius in A Midsummer Night's Dream, Orlando in As You Like It, Captain Vink in The Two Escutcheons, and O'Kieffe in Nancy and Company.

His next venture was as a co-star with Maxine Elliott in The Two Escutcheons. At Miner's Fifth Avenue Theatre, March, 1896, he played Ned Garland in Sydney Rosenfeld's A House of Cards, in which production Miss Elliott also appeared. They then joined T. Daniel Tawley's Stock company in San Francisco. This engagement took him on tour as far as the Hawaiian Islands. Returning East in 1898, he opened with Annie Russell, Oct. 22, in Catherine, at the Garrick. In this engagement he was associated with the remarkable cast including Miss Russell, W. J. Le Moyne, Mrs. Sarah Cowell-Lemoine, Elsie De Wolfe, Ethel Barrymore, George Mendum, May Buckley, and Joseph Holland, which makes the production of Henri Lavendin's piece memorable in theatrical history. Since that production his record has been The Children of the Ghetto (1899), Naughty Anthony with Blanche Bates (1900), Madame Butterfly with Miss Bates (1900), The Climbers with Amelia Bingham (1901), The Cavalier and Fools of Nature with Julia Marlowe (1902-3), The Other Girl (1903), A Wife Without a Smile (1904), Mrs. Temple's Telegram (1905), Zira with Margaret Anglin (1905), The Fascinating Mr. Vanderbilt with Ellis Jeffreys (1906), in London with Mrs. Patrick Campbell in The Whirlwind and The Macleans of Balmora (1906), with Grace George in Clothes (1906), Divorçons (1907), and A Woman's Way (1908), with David Belasco's production of Is Matrimony a Failure? (1909), and again with Grace George in Sauce for the Goose in which he was playing at the time of his death.

Mr. Worthing's work has always been noteworthy for its intelligence and refinement. Even in his earlier appearances in this country, when he seemed a bit indefinite or careless, his charm overruled all other considerations and made him a favorite. With the years his charm increased and his technique strengthened. He has been for several seasons an invaluable member in Miss George's support. She will have difficulty in filling his place. He was a member of the Lambs' Club. The funeral was held Friday at the "Little Church Around the Corner," and burial was in Greenwood Cemetery. The funeral services were conducted by Dr. George Houghton, assisted by the vested male choir, who sang "Lead, Kindly Light," and "Nearer, My God, to Thee." The honorary pallbearers were members of the Lambs and Players and included Joseph E. Grier, Augustus Thomas, Wilton Lackaye, E. M. Holland, John Drew, F. F. Mackay, Judge Daly, and H. B. Hodges. The church was filled with friends of Mr. Worthing (whose name in private life was Francis George Pentland), among whom were noticed Bruce McRae, Blanche Bates, Nance O'Neill, W. L. Abington, Robert Reid, Walter Hale, Hassard Short, Vincent Serrano, and Paul McAllister.

GOSSIP.

J. W. Hartman, Clair Tuttle, Ed Adams, Lillian Herlein, E. Morse, Leopold Lang, Mr. and Mrs. Will Cramm (Mildred Hyland), Clyde Vaux, Neta de Becker, Violet B. Tregurtha, Julius Wright, Camille Porter, and William Bartlett Reynolds.

The Keating-Flood Company, lessees of the Lyric Theatre, Portland, Ore., have signed a lease on the old Arlington Club property at the northwest corner of West Park and Alder streets, and will proceed at once with the erection of a steel and pressed brick theatre to cost \$100,000, and to be known as the Lyric.

Molly Galloway, who in recent months has suffered severe illness, is said to be recovering her normal health.

Percival Pollard has just finished the script of a volume on "The Newer Germany in Song and Drama," to be issued by a Boston firm.

A secret in violin construction that has been sought for centuries is said to have been solved by Edgar L'Allemant, of the Pabst Theatre Stock company, of Milwaukee, who has made several aluminum violins and obtained from them tones that have been sought in vain from others.

The complete cast of Judith Zarine, the new C. M. E. McLellan drama, which the Lieblers are to produce, includes Lena Ashwell, Charles Waldron, John E. Kellard, Howard Kyle, Gordon Johnstone, Walter Cluxton, Edward Langford, Charles Dowd, and Donald Gallagher.

Mrs. B. A. Rolfe, wife of the vaudeville producer, has returned to America after ten weeks in London and Paris, where she attended to the Colonial Septette bookings for another season.

The Adele Margulies Trio will give their second concert at Mendelssohn Hall to-morrow (Tuesday) evening.

For Margaret Anglin's support in Green Stockings and The Backsliders, the Lieblers have engaged H. Reeves-Smith, Ruth Holt Boucicault, Charles Garry, Maud Granger, Lewis Howard, Leonard Howe, Crosby Little, Frederick Powell, Ruth Rose, Ivan F. Simpson, and George Woodward.

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To new subscribers, never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent.

HOLIDAY HAPPENINGS

PLAYERS HERE AND THERE ENJOY IT DESPITE A BUSY SEASON.

Marie Dressler's Celebration at Albany—Managers and Stars in Various Places Entertain Their Companies—Notes of Dinners, Gifts and General Good Cheer.

The holidays, as usual, find managers and players more busy than ever, but many in the profession manage to have a good time in spite of duty. Following are some of the events of the season reported to THE MIRROR.

Marie Dressler gave a Christmas dinner to the members of Tilly's Theatre company at Harmanus Bleeker Hall, Albany, N. Y., on Dec. 25, in celebration of the first anniversary of the Lew Fields attraction on the stage on which it was first presented to the public. More than eighty members of the company and attaches of Harmanus Bleeker's theatre and Lew Fields' organization were present. The dinner was a success, and down to a good old-fashioned turkey dinner made up from the product of Miss Dressler's Vermont farm. There was no end of good cheer and hearty fun, with Miss Dressler as the hostess. Lew Fields, Ray Comstock, manager of Harmanus Bleeker Hall, and Resident Manager J. Gilbert Gordon co-operated in making the dinner a success.

A pleasing Christmas was spent by the members of Delamater and Norris' Western Beverly company at Evansville, Ind. After the Saturday matinee tables were arranged on the stage and members of the company placed their presents thereon, more than two hundred being exchanged. The box-office of the Majestic Theatre looked like an express office, and Mr. Meyers, the house manager, said he had never seen as many presents for any one company. A large amount of special dinner was prepared at the hotel, where all the members ate and drank to a Merry Christmas. After the night performance Marie De Trace and Harry G. Keenan entertained the company. Miss De Trace made a very pretty and charming hostess at the Christmas dinner, while Mr. Keenan managed the punchbowl. A number of beautiful and expensive gifts were given, among them a complete motorcycle outfit for William G. Long, the stage-manager, who has become quite a motorcycle enthusiast. Members present at the entertainment were Marie De Trace, Theodora Dudley, Josephine Williams, Ruth Copley, Dorothy De Becker, Elsie Hall, Harry G. Keenan, Dudley Arthur, Fred Hargrave, L'Estrange Millman, William G. Long, Lyndon Stock company, Hal Al Brown, William Hammond, Benjamin Long, and George C. Walton.

There have been Christmas trees, and Christmas trees given by companies on the road, but probably never before was there such a Christmas tree and celebration as was given by the Miss La Porte company at the Branham Hotel, Union City, Ind., on Sunday evening, December 25. The company had all looked forward to a very happy Christmas, as Miss La Porte had promised them a Christmas tree, but no such tree as she gave them was expected. The tree that would be given to the company could not be found in Union City, so three trees were secured and each was loaded; in fact there were more than four hundred presents given to the members of the company. The three most expensive presents on the tree were the beautiful ring set with three diamonds for Mr. McMenroe, given by Miss La Porte, a beautiful diamond ring that Mrs. La Porte gave her husband, and a Taylor trunk that Miss La Porte gave Mr. McMenroe. It was estimated that the presents on the tree represented more than \$2,000. One of the most unique presents was from the Jennings Manufacturing Company, which gave each member of the company a complete line of toilet preparations, and each package was addressed to the character each member of the company played in the performance of Dorothy Vernon of Haddon Hall. The comedy event of the evening was the "Boody Tree," which Miss La Porte arranged herself, and each of the company had a remembrance here as well as on the other trees. LeRoy Tudor, of Muncie, was the only invited guest, and at the close of the Dutch lunch, which Manager McMenroe secured the company, he invited the company to attend a Dutch lunch which he served in his suite over the Majestic Theatre, Muncie, on Sunday evening, Jan. 1. Jesse Gildemester, Joe McMenroe, and Dave Hoffman also invited the company to attend a birthday party in Anderson, Ind., on Jan. 9, after the close of the performance on that night. The members of the company that attended were Addie Caldwell, Willa Turner, Jesse Gildemester, Margaret McVeagh, Joe McMenroe, Frank Cox, Del Sherman, Dave Helms, Fred Kuhlman, Edgar McVeagh, Sam La Porte, Master Earl Bothwell, Harry Bothwell, and Baby Juanita. Through Tam Mannon they wish to thank Miss La Porte for the merriest Christmas they have ever had away from home.

Ed. R. Salter entertained the members of The Flirting Princess company, of which he is manager, to a Christmas tree in honor of two-year-old Ed. Salter, Jr., in the Terre Haute House, Terre Haute, Texas, after the performance Dec. 25.

Himmelman's Associate Players, who opened a week's engagement in Los Angeles, Ind., Christmas Day were entertained by their featured member, Bessie Dainty, at the Dunn Hotel after Christmas night's performance. Ira E. Kario, the stage director, played Santa Claus, and was assisted in stripping the tree and distributing the presents by Marie and Helen.

Christmas by members of the Manhattan Opera company was celebrated in a most enjoyable manner at the San Carlos Hotel, Pensacola, Fla. The management of the San Carlos threw open the large dining room, which had been decorated for the occasion, and members of the company were the guests of their manager, Robert H. Kane, at a dinner. The festivities were held following the Saturday night performance and lasted until early morning. Presents were exchanged by all members of the company. Mr. Kane was presented with a diamond ring from his company. Among those attending the celebration were Robert H. Kane, proprietor; Charles B. Orwig, business manager; Nella Brown, Maud Caldwell, Claire Whitney, Lella Brown, Ethel Hendricks, Henrietta Dreyer, Florence Kane, Mr. and Mrs. Charles Fulton, Mr. and Mrs. Clifford Webb, Mr. and Mrs. George Natanson, Mr. and Mrs. Walter C. Roberts, Wilbur Cox, Harry Nelson, Raymond Crane and Charles Morton.

B. A. Rolfe, the producer of several dainty musical vaudeville acts, including The Rolfe-

ians, The Courtiers, The Trading Lady, etc., tendered a banquet to each of his companies on Christmas Day.

Marie Pavey, who had to open in Wilkes-Barre, Pa., Dec. 25, as leading lady of the Shubert Stock company at the Shubert Theatre, her opening role being Sister Giovanna in The White Sister, was forced to celebrate her Christmas on Friday, Dec. 25. The celebration took the form of a family gathering at the home of Miss Pavey's uncle and aunt, John A. McCarron and Hattie Carmonelle, in Brooklyn.

Miss Pavey's mother came from Grand Rapids, Mich., for the occasion, and twenty-one of her professional friends helped to make merry. Bernard Reinold, who created the part of Dinklespiel at the Lambs' Club when Dinklespiel's Christmas made the hit of the year at the Christmas Gambol just a year ago, was the host at a dinner party Dec. 25 at the West Hotel, Sioux City, Ia. His guests were the other members of the company who are playing the new famous Hobart along classic over the Orpheum Circuit. The guests were Katherine de Barry, Thomas Carroll, Bennett Southard, and Mabel Van Buren.

During the engagement of the Tilly Olson company at the Krug Theatre, Omaha, Neb., Agnes Nelson, who plays the part of Tilly, and Myrl W. Harrison, who plays the part of Tilly's sweetheart, were married on the stage Christmas Eve. The marriage ceremony was performed at the place where the stage wedding is usually performed. On the occasion Carl M. Dalton, who plays the stage minister, stepped back and called the Rev. C. W. Savidge. After the play Mr. Dalton gave a dinner at the Millard Hotel, at which all the members of the company were present, including Mr. and Mrs. R. W. Harrison, Madeline Hartford, Mabel Wood, Robert Evans, Lester P. Stein, "Bob" Meyer, J. W. Roden, and Carl M. Dalton.

AMERICAN DRAMATIC GUILD.

Frank Lea Short, president of the American Dramatic Guild, has announced a two-weeks' engagement at the Berkeley Theatre of the morality play, Mankind, and the miracle play, The Second Shepherd's Play, beginning Wednesday, Jan. 4.

CURRENT AMUSEMENTS.

Week ending January 7.

ACADEMY OF MUSIC—Stock co. in Children of the Ghetto.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—The Aviator—5th week—30 to 35 times.
BEASCO—The Concert—14th week—106 to 114 times.
BERKELEY—Mankind—6 times; Second Shepherd's Play—6 times.
BIJOU—Zelda Sears in The Nest Egg—7th week—150 to 155 times.
BROADWAY—Dustin Farnum in The Squaw Man—25th times, plus 1 to 9 times.
BRONX—Vaudeville.
CABINO—Marriage a la Carte—1st week—1 to 5 times.
CHRYSLER—The Midnight Sons—267 times, plus 9 times.
CITY—Vaudeville.
COLONIAL—Vaudeville.
COLUMBIA—Rose Sydney Burlesquers.
COMEDY—William Collier in I'll Be Hanged if I Don't—6th week—12 to 15 times.
CRITERION—William Gillette in Secret Service—9 times.
DALY'S—Baby Mine—20th week—187 to 193 times.
EMPIRE—Ethel Barrymore in Trelawney of the Wells—1st week—1 to 5 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Get Rich Quick Wallingford—16th week—134 to 132 times.
GARRICK—Annie Russell in The Impostor—3d week—17 to 25 times.
GLOBE—Elsie Janis in The Slim Princess—1st week—1 to 5 times.
GRAND OPERA HOUSE—The Girl in the Taxi—10th week, plus 9 times.
HAGGERTY—Cranston in Dromedary—1st week—1 to 3 times.
HERALD SQUARE—Lula Glaser in The Girl and the Kalmi—7th week—49 to 57 times.
HIPPODROME—The International Op; The Ballet of Niagara; The Earthquake—18th week—1 to 5 times.
HUDSON—Blanche Bates in Nobody's Widow—7th week—58 to 60 times.
HURDIT and SEAMON'S—Beverly Burlesquers.
HYVING PLACE—Ernest v. Fossett in Friend Fritz—4th and 5th weeks; Merchant of Venice—3d week; At the Command of the King—2d and 3d weeks; Nathan the Wise—1 time.
KEITH and PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Mrs. Patrick Campbell in The Foolish Virgin—3d week—9 to 15 times.
LIBERTY—Christie MacDonald in The Spring Maid—3d week—9 to 17 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—Billie Burke in Susanne—2d week—9 to 17 times.
LYRIC—Mrs. Leslie Carter in Two Women—8th week—41 to 49 times.
MAJESTIC—The Blue Bird—4th times, plus 9th week—17 to 87 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—10th week—76 to 94 times.
METROPOLITAN—Cracker Jack Burlesquers.
METROPOLITAN—Grand Opera co. in repertoire—8th week.
MINER'S BOWERY—Follies of the Day.
MINER'S BOWERY—Brooklyn Burlesquers.
MINER'S EIGHTH AVENUE—Yankee Doodle Girls Burlesquers.
MURRAY HILL—Bon Ton Burlesquers.
NAZIMOVA'S—9th St.—We Can't Be As Bad As All That—2d week—4 to 12 times.
NEW ORLEANS—Heldberg—2d week—14 to 19 times; The Thunderbolt—14 and 15 times; Vanity Fair—1 time.
NEW AMSTERDAM—Madame Sherry—10th week—145 to 256 times.
NEW YORK—Ella Trental in Naughty Marietta—9th week—45 to 70 times.
OLYMPIC—Ginger Girls Burlesquers.
PLAZA—Vaudeville.
REPUBLIC—Rebecca of Sunnybrook Farm—14th week—106 to 117 times.
RAYOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—3d week—17 to 25 times.
WEBER'S—Alma, Where Do You Live?—15th week—110 to 118 times.
WEST END—Marie Cahill in Judy Forget—62 times, plus 9 times.
YORKVILLE—Vaudeville and Moving Pictures.

* Drifting closed at the Nazimova after ten performances.

Gossip of the Town

Hana, the Flute Player, has closed its season. Frank Coombs, who sang one of the principal roles in the production, will go to Europe for further musical study with a view to entering grand opera.

Charles Balsar will play Wheeler Brand in The Fourth Estate, succeeding Charles Waldron in the role. He opened in the play in Cleveland on Dec. 26.

Joe Lane has replaced Fred G. Cutler as manager of Richard J. Jose's Silver Thread company. Leslie Stowe has retired from the company and his place is being filled by Lester Blenden. The company started on Dec. 26 for a long trip to the Pacific Coast, closing at Denver the latter part of May.

Charles Lane has succeeded Frederick Burton as Willy Bassett in Zelda Sears' company in The Nest Egg at the Bijou.

The Olive Mead Quartette will give afternoon concerts at Mendelssohn Hall on Jan. 4 and March 22, and an evening concert on Feb. 1.

Adolph Bruff, of the European firm of managers, Sherek and Bruff, Ltd., attended the opening of the new Alhambra Theatre in Glasgow under the control of Alfred Butt, of the Palace Theatre in London. With Mr. Bruff were Messrs. Butt, Palden, Walter De Freece, the directors of the company, and Paul Murray. The theatre is a beautiful up-to-date house situated in the best part of Glasgow and has a seating capacity of 2300. It will be run on the style of the Palace Theatre, London, giving one performance a night and one or two matinees a week. Attractions and stars have been booked by Sherek and Bruff at this theatre, among whom are Yvette Guilbert and the two well-known London comedians, Ed. Payne and George Grosmith, Jr., who are the two principal comedians of the Gaiety Theatre, London. This will be their first appearance in vaudeville.

John Edwards is to play O'Hara in A Good Fellow again this season. Mack Swan will assume the role of Tom Chance in the same play.

Berresford Lovett, Richard Milloy, Florence Sinnatt, and Mary Condon closed with Al H. Wilson in Atlantic City, Jan. 2.

Willis Sweetman has been selected by Henry W. Savage for the role of the Pullman car porter in Rupert Hughes' farce, Excuse Me. James Lackaye has also been engaged by Mr. Savage for a role in this production. Margaret Lawrence, Reta Stanwood, Ouida Bergers, Isabel Richards, Margarita Sargent, Grace Fisher, and Lottie Alter will also be in the long cast, which embraces thirty-one characters. The play is scheduled for production the middle of January.

Laura Burt has closed her house at Great Kills, N. Y., for the winter and is spending the cold spell with her mother in the city.

Eunice Evans and company in the strong dramatic play, A Thief in the Night, opens early in January. The act has met with much success in the West. Miss Evans has engaged Gene Harper and Dale Deveraux, Jr., to support her.

Christmas was a Merry and a Happy one for the Paycen Players at the American, Toledo, Ohio. Manager E. Sardis Lawrence of the company presented each and every member with pretty gifts. Herbert Bethew, the leading man on behalf of the company, presented Rachel May Clark with a beautiful silver loving cup, suitably inscribed as a token of the high esteem in which she is held. Miss Clark responded in her usual happy manner. The company enjoyed a record breaking business for the four performances Dec. 25, 26.

Alfred L. Dolson has been transferred from Henry B. Harris' The Chorus Lady to James Forbes' new comedy, The Computers, as press representative.

Edward N. Hoyt, the Shakespearean actor, who has been associated with Madame Modjeska, Robert B. Mantell, Louis James and other eminent actors for many years, is now playing in vaudeville in a sketch entitled Mephisto. His company of four people includes Fannie Hoyt as Dame Martha, and he carries electrical effects and special scenery.

Norman D. Phillips joined the Olga Nethercole company, opening in Portland, Maine, Dec. 26.

Ernest Warde has made an emphatic success in the role of Cassius, in Frederick Warde's production of Julius Caesar. Mr. Warde himself playing the part of Brutus.

Helen L. Warde is seriously ill at her home in White Plains, N. Y. Her husband, J. J. (Jack) Kennedy, is principal comedian of the Newhall Stock company.

Gertrude Dion Magill has signed as leading woman with The Monte Thompson Stock company at Brockton, Mass.

While in Baltimore recently James Young, Jr., lectured before the Woman's Club on "A Rational View of Hamlet." Mr. Young is a native of Baltimore.

A new theatre, modern in every respect, that will be opened about Feb. 1, is being completed at Beaver Dam, Wis. That city has a drawing population of about 12,000, and the directors of the theatre feel that the situation there will warrant excellent business to proper attractions playing that town for the rest of this season. The name

of the theatre has not definitely been settled, although at the present time it is being called the Davison Theatre. The manager is C. M. Davison.

Walter Cluxton, owing to the closing of the Marie Tempest company in Caste, has been engaged by Liebler and Company as stage-manager for the Lena Ashwell company in Judith Sarsane.

The Pleiades Club will have Marie Tempest as guest of honor at a theatrical dinner Sunday evening, Jan. 8, at the new club rooms at Hotel Brevoort. The toastmaster will be Dixie Hines. Among the professionals to appear will be Amelia Bingham, Amelia Summerville, Mr. and Mrs. Coburn, William B. Mack, Edwards Davis, Adele Blood, Templer Saxe, Milton Nobles, Ray Cox, Avery Hopwood, Charles T. Dasey, May MacKenzie, Edythe Gibbons, John Emerson and other artists representing music, literature and art.

Frank E. Marce, general manager the past season with Grace Cameron in C. H. Kerr's Nancy company, has resigned. He left the company at Tacoma, Wash., and came East at once to his home in Ashland, N. H., to look after the building of a new house and barn on his farm, which were burned some time ago.

Bowers and Devine, late of Kilroy Britton's Cowboy Girl company, are producing their own comedy sketch written by Martin Bowers, entitled The Bellboy and the Lady. They have just finished ten weeks on the R. J. Weber Circuit, St. Louis, Mo., with success. They are now on Ted Spark's circuit, Kansas City, Mo.

Hasel Dorn, who has sung leading roles in George Edwards' London Gaiety Theatre company for several seasons, arrived last week to begin rehearsals of the role of Angela in Klav and Bringer's production of Gay Claudine, by C. M. S. McLellan and Ivan Caryll. The first performance of the new musical comedy will be given early in February.

Doris Keane, who ran away with the honors of Decorating Clementine in London, returned Dec. 28 on the Oceanic. She was recalled by Charles Frohman for a new production.

Fannie Fuller, Frances Golden Fuller, and Morin Fuller of The Traveling Salesman company will go abroad in the Spring to complete their education.

Robert Warwick, who has been with Mrs. Leslie Carter at the Lyric, will leave the cast of Two Women to become leading man for Louise Gunning in The Balkan Princess. Walter Hale will assume his role in Two Women.

Two hundred chorus girls have been engaged for Low Fields' new Wintergarten, at Broadway and Fifth Street, which opens about Feb. 1. Kitty Gordon, Maud Raymond, and Miss Hajes are the principals engaged so far.

Josephine Clairmont, who is appearing in vaudeville in the sketch, The Pantaloon Skirt, suffered an accident recently, which compelled her to be out of the sketch for two weeks. While walking up Forty-fifth Street between Broadway and Sixth Avenue, Miss Clairmont was struck in the face by a piece of ice and was fortunate enough to escape with only a fractured nose.

Horace V. Noble, director for the last sixteen weeks of Weber's Stock company at the Weber Theatre, Chicago, has resigned. Owing to overwork he and Mrs. Noble (Terese Lorraine) will rest at their home in Bellevue, Kentucky, for a few months. Mr. Noble also filled the leading roles with success.

Peter Thad Volkman, who during his ten years' association with The Minors as post-office clerk and advertising man, made many friends in the profession, severed his connection with this paper Dec. 3.

Mortimer Martini left the Forepaugh Stock company, Cincinnati, Dec. 15. He and Mrs. Martini (Mae E. Anderson) were immediately engaged by A. G. Delamater to play their old parts in Beverly (Eastern company).

The Deep Purple, a melodrama by Paul Armstrong and Wilson Miner, succeeds Mrs. Leslie Carter at the Lyric Jan. 8. In the cast are Richard Bennett, Jameson Lee Vinney, Emmett Corrigan, W. J. Ferguson, Ada Dwyer, Isabelle Waldron, and Catherine Calvert.

George Tyler called Phyllis Sherwood to Liebler's offices Christmas morning, introduced her to Harry Warner, and told her to be ready to leave with Mr. Warner's company in the afternoon for Buffalo to play the leading woman's part in Jimmy Valentine. Miss Sherwood gasped with surprise, but took the train.

William Bartlett Reynolds, for the past two seasons business-manager in the interests of Low Fields and Frederic Mackay with Blanche Ring, has resigned from that post, having been annexed by the Charles Frohman office to precede Kylie Bellew on tour.

LILIAN HERLEIN RETURNS.

Mr. and Mrs. Ed. B. Adams (Lilian Herlein) returned from Europe on the Lusitania, Dec. 23. Miss Herlein is much pleased with her reception in London and Berlin, where she played extended vaudeville engagements.

OUT OF TOWN OPENINGS.

Charles Dillingham produced Eugene Walter's latest play, Homeward Bound, at the Lyceum Theatre, Rochester, N. Y., Dec. 24. In the cast is Charlotte Walker.

Monday, Dec. 25, was the date of several important premieres. In the afternoon Henry B. Dixey opened in George Broadhurst's new play, Bought and Paid For. In the company are Ida Conquest, Marie Nordstrom, and Frank Craven.

Dustin Farnum in Edwin Milton Royle's The Squaw Man opened the afternoon of Dec. 26 at the Hyperion Theatre, New Haven. Mr. Farnum was scheduled to make his New York premiere in the play Monday afternoon, but owing to necessary polishing the play has been delayed two weeks. The Squaw Man has been revived in its place.

Henry Kolker made his debut as a star in Hartford, Conn., Monday afternoon, Dec. 26, in The Great Name, an adaptation from the German of Victor Leon and Leo Feld, by James Clarence Harvey. In Mr. Kolker's support are Russ Whytal, Sam Edwards, Harry Mestayer, Lizzie Hudson Collier, Hardie Kirkland, Gertrude Dallas, Frances Gaunt, Ruth Chatterton, Elsie Lorimer, Dorothy Walters, and Gwendolyn Brooks.

James K. Hackett presented a new satirical comedy called The King's Game, by George Brackett Selts, in St. Paul, Minn., Dec. 26, the afternoon. Frank Hatch, Arthur Hoop, Robert Dawler, and Jane Marbury are also in the cast.

The new McLellan-Caryll musical comedy, Marriage à la Carte, which is reviewed in this issue, had its premiere in Washington, D. C., Dec. 26.

William H. Crane gave the first performance of George Ade's new comedy, U. S. Minister Bedloe, in the Taylor Opera House, Trenton, N. J., Dec. 28.

Arthur J. Eddy's new three-act play Shadows had its premiere in Syracuse, N. Y., at the Wisting Opera House, Dec. 29. Josephine Victor, Frank Mills, and Meniffee Johnstone are prominent members of the cast.

Edmund Breese made his first appearance as a star in Middletown, Conn., Dec. 30, in Percy Mackaye's The Scarecrow. Daniel Frohman, H. B. Harris, and Margaret Mayo were at the opening. In the cast, besides Mr. Breese, are Frank Heicher, Alice Fisher, and Beatrice Quinn.

Ethel Barrymore, who opened Monday night at the Empire in a revival of Sir A. W. Pinero's Trelawney of the Wells, made her first appearance in the play at the Apollo Theatre, Atlantic City, Dec. 30.

ACTORS' CHURCH ALLIANCE.

The third monthly dinner was held on Thursday evening, Dec. 29, at the Parisien Restaurant, Fifty-sixth Street and Eighth Avenue. Fifty people were present. Amelia Bingham, Mildred Holland, Beverly Sitgreaves, and Mrs. Esther Herrman were the special guests of the evening. All of them spoke on the subject of Church and Stage. Mrs. Owen Kilgore was the toastmistress of the evening.

Delightful speeches were made by James Biles Townsend, John Francis Tucker, of the Twilight Club; Dixie Hines, of the Pleiades Club; Lloyd Bingham, and Edward White. A charming recitation by Mr. Gosain was much enjoyed. Peter Flint made a short speech. Dr. James Lewis, of the Church of the Transfiguration was also present.

Mrs. Kidder-Pelcoe, secretary, announced that Mrs. Herrman had given her home for a New Year's reception for the A. C. A., 50 West Fifty-sixth Street, Jan. 3, from three to six in the afternoon.

The church service for January will be on the evening of Jan. 15 at Manor Chapel, West Twenty-sixth Street. Rev. James Palmer, D.D., pastor, will preach.

Ben Greet will be one of the guests at the next dinner, Jan. 24.

The members of the A. C. A. are grieved to learn of the serious illness of the chairman of the Publication Committee, Charles T. Catlin.

ALL HEAD LINER BILL AT FIFTH AVENUE.

Fresh from European triumphs, Carrie De Mar, the international comedienne, with new songs and gorgeous costumes, graces the place of esteem on the Fifth Avenue's bill. Gracefully consenting to be placed second on the programme, Odiva has returned to display her prowess as a subaqueous marvel, and another excellent feature of the New Year's entertainment is the appearance of Pat Rooney and Marion Bent in At the News Stand. More good things follow in the offerings of Homer Miles and company in that much discussed episode of city life, On a Side Street; Joseph Hart's latest whimsicality, A Turkish Bath; Marshall Montgomery, ventriloquist; Musical Girls, five former soloists of the Boston Fadoettes; Emilie Lea, and the Lucifers.

FIVE NEW PLAYS FROM ONE AGENCY.

Five new plays are to be produced next week, sold by the office of Alice Kauser; they are: Green Stockings, in which Margaret Anglin is going to star; The Boss, by Edward Sheldon, in which Holbrook Blinn is to be starred, both plays opening on Jan. 2; The Fawn, by Edward Knoblauch, in which William Faversham is to appear for the first time, on Jan. 4; on Jan. 10, Rupert Hughes' Excuse Me is to be produced by Henry W. Savage; and The Checkmate on Jan. 8, with Margaret Hillington.

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Isadore Martin.

ISADORE MARTIN

The offering for the holiday week at Payton's Lee Avenue was an elaborate and praiseworthy production of The Circus Girl, a combination of pretty girls and fantastical costumes. Louis Leon Hall as Dick Cunei and Minna Phillips as Dora Wemyss were satisfactory in every particular. Both had catchy songs and won lots of applause with their specialities. Joseph Guard furnished lots of fun as Sir Titus Wemyss. Mabel Estelle as Lucille was liberally applauded and acted her part well. Ethel Milton as La Pavetta looked stunning in her circus costume. Others in the cast were Lee Sterrett, George S. Fisher, Clifford Work, Grace Fox, and Charlotte Wade. Great credit is due Frank L. Callahan, the popular musical director, for his catchy songs and musical numbers. This week, The Banker's Daughter.

The Gotham Stock company, under the direction of Addison Pitt, gave a very ambitious revival of The Two Orphans at the Gotham Theatre last week. Catherine Tower made her initial bow as leading woman and won instant favor. She had the part of Louise and played it splendidly. Ruth Gates was seen to most advantage as Henrietta, as was Victor Brown in the role of Chevalier Maurice de Vandrey. Louis Leon as Jacques, the outlaw, handled his part in song style, and Kate Woods Fiske made the most of Mother Freeland. Roy Phillips was seen at his best so far this season in the role of Pierre, the trapeze, and was decidedly approved. Others in the cast were James H. Hodge, Fred Gray, J. Le Roy Durr, Al. P. Devitt, Margaret Keane, Marion Smith, and Edna Payne. This week, Omeo Kirby.

The farcical comedy Caught in the Rain was the attraction at the Crescent last week. George Allison interpreted the role of Dick Cunei very satisfactorily, and Ida Adair was decidedly successful in her presentation of the character of Muriel Mason. Joseph Henson was natural as the Sancier, James Maxwell, Arthur Buchanan, Charles Schofield, H. J. G. Briggs, Gertrude Rivers, Emilie Melville, and Isadore Martin were all well fitted into supporting parts. This week, Our New Minister.

The attraction at the Court Theatre last week was The Road to Ruin. People stood in the lobby to see The Midnight Song on their reappearance in Brooklyn at the Shubert last week and hundreds were turned away at the door, for the standing room alone was all taken up. Week Jan. 2, May Irwin in Getting a Polish.

Another big success was scored by Marie Cahill in Judy Forest at the Majestic Theatre last week, where appreciative audiences applauded her again and again.

Montgomery and Stone in The Old Town drew large crowds at the Broadway Theatre last week. Smith was presented last week at the Broadway Theatre, with John Drew in his character role of Tom Freeman.

After a week of illness the Grand Opera House reopened its doors last week, offering the well-known third-detective play Across Town. A large holiday crowd filled the house and was warmly appreciative of the excellent acting of the cast, which included William Courtney and Virginia Hammond.

The House with the Green Shutters was the attraction at the Amphion Theatre last week. Large Christmas audiences enjoyed the entertaining programme of vaudeville which was the attraction last week at the Greenwich Theatre, the headline feature being Jesse L. Lasky's On the Housatonic.

Master Gabriel was the feature of an exceptionally fine bill at the Orpheum last week. The Fulton Theatre drew big audiences last week on its return to vaudeville and presented a fine holiday bill.

The attractions at the burlesque houses last week were: Gaiety, the Glorious Girls; Sport, Dainty Dutchmen; comedy, Rainers, the Doolings; Casino, The Wine Guy.

CHARLES J. RUPPEL.

THE RECORD OF DEATHS.

Alexander Raymond, known professionally as Sydney Alexander, a member of the old Boston Theatre Stock company and one of the best of Edwin Booth and Kate Charles in The Two Orphans, died at his home in Jamaica Plain, Mass., Dec. 15, at the age of sixty-three years.

Mrs. Eliza Boyle, mother of Edwin Milton Royle, died in Salt Lake City Dec. 10, at the age of seventy-five years.

Wilfred H. Inman, son of Apple B. Inman, died of tuberculosis in Chicago Dec. 14, at the age of 43 years.

A BOOM IN BOSTON

The City Proud of Several Premieres—How the Holiday Was Observed by Players—A Bust of Verdi Unveiled—The Stork at a Matinee.

(Special to The Mirror.)

Boston, Dec. 31.—There is no question whatever about the lively manner in which the new year of 1911 will open in Boston. There will be four important changes at the first-class houses, and two of them will be practically first productions given in Boston ahead of New York. Surely, the critics will be the busiest men in Boston that night, and the regular first-nighters will be in a quandary as to which particular theatre to attend.

The combination of David Warfield in a new character and a new play by David Belasco will give to the change at the Hollis a double significance, and it is easy to see the importance that the theatre manager will place upon it. There is much mystery about the new play and the element which reincarnation will have in the development of the plot, so that the premiere will be sure to be of marked interest.

The Scarecrow at the Tremont will be of special local importance, on account of the fact that this play by Percy MacKaye was originally given at Harvard, the alma mater of the dramatist, and its literary success was pronounced. That it will give a double force to the professional presentation, under the management of Henry B. Harris, with Edmund Breece as the star.

Olive Netherland will be the newcomer of the week at the Shubert, playing her first engagement at that house. Making her first visit to the local stage in two seasons. The engagement will be devoted to Mary Magdalene, which New York has just seen her play, but it is easy to predict that this is just the sort of a work to catch the Bostonian fancy to a marked degree. Arsene Lupin will complete the quartet of distinct novelties of the New Year, and it will open a long engagement at the Park. It is a little out of the line of laughable plays, that have had the vogue at this house recently, but as Sherlock Holmes and Haines have both flourished in Boston, the French detective play ought to do the same thing.

The Back Bay Opera House will give its novelty in the middle of the week, when Converse's The Pipe of Desire will have its first hearing at that house. As it was the ambitious premiere of this work by society singers that finally led to the establishment of permanent opera here in Boston, it is easy to see how this will be the most interesting local event of the season. It will be given in a double bill with Cavalleria Rusticana.

Bessie McCoy's initial appearance as a star at the Colonial has been a marked success in every way and The Echo has been drawing crowded houses. Dancing is the feature of the show, and more classes of it are displayed than in any place given here in a long time. From the star down all the members of the cast dance, and they do it uniformly well.

There is less universality in the dancing in The Bachelor Belles at the Boston, but what there is in it is done by Miss Genee, and means that it is practically perfection. This is the last week which she will play with the production, and at the conclusion of the Boston engagement she returns to all vaudeville engagements. It is understood that the spectacle will go on just the same for the balance of the season.

Madame X was one of the most eagerly awaited dramatic productions of the year at the Majestic, and it has lived up to all the predictions made concerning it by those who saw it at New York last year. Its strong melodramatic scenes have been followed with the greatest of interest by large audiences during the first week. Dorothy Donnelly, who plays the chief character, always has been a favorite here, but it is a bit surprising to see her in a part like Madame X.

Jack and the Beanstalk has started breaking records with a vengeance at the Castle Square, for there is no question about this being the most popular extravaganza given at this house for the holiday season for a long time. The popularity has been especially shown at the matinee sales, which are of a capacity nature and far ahead. There is so much that is new in the show as given by John Craig, Mary Young and the others that the Odeon would never recognize their old theatricals in the present lively, snappy entertainment.

There will be a perennial favorite back at the Grand Opera House next week in East Lynne, which Ada Gray used to play there when she would come to Boston. The new star will be Bettie Allen, who also will give one night of Camille.

The new scale of popular prices at the Globe has proved pleasing to a new clientele and good business has been the rule for the first week of The Beauty, which will continue for a second week here.

The holiday New Year's bill at Keith's will include Edwin Stevens, Ethel Green, Hoey and Lee, Bedell and Arthur, the Melody Monarchs, Nell and Chapman, Sebastian Merritt and company, the Van der Koores, and Hathaway, Kelly and Mack.

The Bohemian Show, one of the most popular of the year at the Gaiety, will be there next week.

There will be a house olio at the Howard Athenaeum next week to supplement the bill of the Jardin de Paris Girls.

The Golden Crook will be the change at the Casino.

The Big Review will be at the Columbia, with special nights for amateurs and wrestlers.

Christmas was largely observed by the actors in Boston this year, for the greater part of the companies in town spent the day journeying to and fro making the changes of the week. Bessie McCoy's company arrived in town in time for a special dress rehearsal at the Colonial, and there was a Christmas tree there with individual presents arranged by Miss McCoy for all the members of the company.

Mary Young's Christmas tree, noted last week, was not her only observance, for she was the surprised recipient of a costly electrolier for herself and husband, John Craig, for the dining room of their Brookline home. They were then going home after the performance when the members of the company surrounded them and the presentation speech was made by William Parker, director. Mr. and Mrs. Craig made fitting responses of thanks. The presentation was in charge of Marie Curtis, Mabel Colcord, and Phillip H. Lavine.

Christmas observances all the week at Keith's especially interested the children in the audi-

ences, for they had special trees on the stage and distributed toys, dolls, skates and the like to all the children in the audience.

Ruby Savage proved herself the salvation of the performance of Otello at the Back Bay Opera House the other night. Madame Melis was ill and could not sing as Deidamia, but Miss Savage quickly took up the part and, although nervous, sang it very well.

Frederick Bond and Fremont Benton, who are here with The Girl in the Taxi, have settled out of court the action brought by Albert Sutherland, who sued to get a commission for securing them an engagement in this fare. It is understood that he received \$500.

There was an interesting event at the Back Bay Opera House this week, when a large marble bust of Verdi was unveiled there in the foyer, the gift of three members of the Boston branch of the National Dante Alighieri Society. A score of the leading Italian residents of Boston were present when the formal speech was made by Dr. Rocco Brindisi, who was followed by Gaetano Emilio Puccini, the Italian Vice-Consul here. President Eben D. Jordan and Harry Russell also spoke. The bust is the work of L. Campisi.

Madame Melba's automobile, a great touring car, was shipped to Liverpool this week on the Devonian. It was due on the "Bohemian," but there was no room for it, so that it went over on the next boat. It is now in London and next season it will be used by her in Australia.

The State police report issued this week makes an urgent request for more money for the work on account of the increased duties imposed upon them on account of the inspection of bills and the licensing of the moving picture performances. There is a recommendation for larger fees connected with the application for licenses at these houses.

E. A. Perry, the former journalist and critic of the "Herald," later press representative at the Tremont, has recovered from his serious illness sufficiently so that he could be removed to the home of his daughter, Mrs. H. C. Alley, of San Francisco.

The Scarecrow will have two weeks after its Boston engagement before it is taken to New York to play a long engagement in that city.

There was an unusual event at the Hub this week, for the stork arrived there just before one of the actresses and left a little daughter for Kittle Bingham. The actress who was playing an engagement there with her husband, Fred Ciano. A doctor was called and mother and child were taken in safety to a hospital in an ambulance. The mother is the daughter of J. W. Bingham, of the vaudeville ventriloquist, and she has been on the stage since she was a little child. She was married at Nashua, N. H., a year ago, and has been doing a vaudeville sketch with her husband.

At the hearing in regard to the Cambridge Theatre this week, quite a lively opposition was brought out by the citizens of the vicinity who did not want a theatre established there. The house is practically all built. Mayor Brooks has not yet decided the case.

Another lawsuit has been brought before the Superior Court, where there have just voted to grant a permit for the erection of one on the site of the Buteman Block on Cabot Street, on condition that the management build a brick fire wall between that and the next building.

There is one advance agent who will get his stories turned down by a city editor here the next time that he comes to Boston for an engagement. The theatrical man is a fire sharp and he asked his friend to loan him a police badge as a favor, which was done. When he left town the badge went, too, and every letter requesting its return was answered: "We saw the fire department has called in the badge to issue new ones, and the editor is personally out of pocket for the cash deposit. But just wait till another agent mentions enthusiasm over congratulations. There'll be a fire alarm right!"

Another agent visiting here certainly is over-worked. He came to town and the house press man said that he would look out for all the Monday to Saturday notices, simply leaving the visitor the Sunday to write. The next day he came around and said that as the engagement would be a long one he would like to be relieved of the "drudgery" of the Sunday notices after the opening night. He would look out for all the Boston dramatic editors as usual, however. It was easy to see how one agent was planning to take the rest easy while here.

JAY BENTON.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and un-called for will be returned to the post-office. Circulars, postal cards and newspapers included.

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DIED

DE YERE.—George F. De Yere, at Lake Ronkonoma, L. I., on Dec. 24, aged 74 years.

FULLERTON.—Percy Fullerton, at Buffalo, N. Y., on Dec. 23.

INMAN.—Wilfred H. Inman, 47 years old, in Chicago, Dec. 14.

TUTTLE.—Hudson Tuttle, at Berlin Heights, Ohio, Dec. 14.

WHITEHEAD.—Frank H. Whitehead, in Burlington, Ia., Dec. 17.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates and in advance. Dates will be furnished on request. The names of performers with complete addresses are not published in this list.

Where no date is given, it will be assumed that the current week is intended.

Edward B. Poll's, Bridgeport, Conn., 8-14.
Worcester, Mass., 8-14.
Crawford-Trent, Trenton, N. J., 8-14.
George-Orph., Salt Lake City, U. S., 8-14.
Joe-Manchester, Eng., 8-14, Glasgow, 8-14.
Players-Temple, Hamilton, Can., 8-14.
City Four-Alhambra, N. Y. C., Orph., 8-14.
N. Y. C., 8-14.
DeVine-North Platte, Neb., 8-14.
Walters and Crocker-Grand, Indian, 8-14.
May-Dunkirk, N. Y., 8-14.
Mr. and Mrs. Erwin-Orph., Kansas, 8-14.

WILL M. AND BLANCHE
Orph., H. 10-Jan. 7, Orph., 8-14.

Orph., Oakland, Cal., 8-14.
Orph., Butte, Mont., Wash., 8-14.

Orph., St. Paul, Minn., 8-14.
Orph., N. Y. C., Greenpoint, 8-14.

Orph., Chicago, 8-14.
Orph., Milwaukee, 8-14.

Orph., Philadelphia, 8-14.
Orph., Montreal, P. Q., 8-14.

Orph., Winnipeg, 8-14.
Orph., Savannah, Ga., 8-14.

Orph., Kalamazoo, Mich., 8-14.
Orph., Cincinnati, O., 8-14.

Orph., Newark, N. J., Grand, Syracuse, 8-14.
Orph., 8-14.

Orph., Mattoon, Ill., Casino, 8-14.
Orph., New Haven, 8-14.

Orph., London, Eng., 8-14.
Orph., Little Rock, 8-14.

Orph., Bridgeport, Conn., Poll's, 8-14.
Orph., Worcester, Mass., Hath, 8-14.

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Orph., N. Y. C., Greenpoint, 8-14.

business. The Smart Set 20; topheavy house. Traveling Salesman 20. Black Patti 21.

ARIZONA.

TOMSTONE.—SCHIFFELIN (Ollie Simpson): *Stump* Dec. 20. Georgia Minstrels 15.—**ITEM**: The better class co. are doing fine in Arizona. Prospects for the balance of the season and summer depends entirely upon the price of copper.
PHOENIX.—ELKS (George Kirkland): *The Man of the Hour* Dec. 17; good; capacity. Mrs. Wiggins of the Cabbage Patch 18; fair business. Billy Clifford in *The Man, the Girl and the Game* 19; good; capacity.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (E. S. Brigham): *A Pair of Pinka Dec* 19; fair house. Girls 27. *Tempest and Sunshine* 28. Viola Allen 3. *The City* 6.—**NEW PRINCIPLES** (J. Frank Hill): *Milton and Belmar, Maverly and Wells, Hilda Trio, the Hartmanns, and the Avalon Troop*; excellent; business 20-21.
LYRIC (H. Hale): *Flora Chaine, the Holmes, Howard Martine, and the Marvelous Oweles Family* 20-21.—**GRAND** (M. Mattar): *Duncan Hypnotic Comedy co.* 20-21 opened to a large audience.

PORT SMITH.—GRAND (C. A. Lick): *The Flower the Bush Dec* 20. Viola Allen in *The White Sister* 21.—**LYRIC** (C. L. Carroll): *Flora Chaine, Mysterious Morris, Milla, Sidonia, Tiddle and Klmet, Jada Arnold and co., Max and Max, Lyric* 20-21.

LITTLE ROCK.—KEMPNER (A. M. Yarnes): *Girls Dec* 20. Viola Allen in *The White Sister* 21.—**CAPITAL** (Fred Pennell): *Duncan Hypnotic co.* 19-24. *Tempest and Sunshine* 26. *The Girl in the Taxi* 2.

JONESBORO.—EMPIRE (W. W. Hetherington): *Wizard of Wiscand Dec* 21; large house. *Going Some* 4. *Yankee Doodle* 20-21. *My Cinderella* 21. *Blue Mouse* 22. *Daniel Boone* 23.

PINE BLUFF.—ELKS (C. E. Philpot): *Cow and the Moon Dec* 20. *Tempest and Sunshine* 27. Viola Allen 4. *The City* 7.

HELLENA.—OPERA HOUSE (B. E. Fitzpatrick): *Cow and the Moon Dec* 27.

CALIFORNIA.

SAN FRANCISCO.

Polly of the Circus for Another Week—Record of the Week and Gossip.

The Columbia is presenting *Polly of the Circus* for the second week, good business having been recorded. The sale of seats for *The Dollar Princess* commenced Dec. 25. The indications for a big run being very evident.

The Alcazar has an elaborate revival of *St. Elmo* evening 20. Charles Gunn played the hero and Elizabeth Stewart is Edna Earl. The drama was well presented. Brewster's Millions next with the old favorites in the leading roles. *Clash of Laughs* and *Mr. Lytell* will be warmly received.

The Princess is dark this week. *The Savy* has the star-producing play on this week in *Madame X*. The next attraction at this house will be *De Angelis in The Beauty Spot* 25. Max Dill has the usual good run with *The Merry Widow*, but it is to be changed 25 for *Playing the Fiddle*, in which Kolb and Dill made a big hit before. By the way, there is a rumor about that Kolb and Dill have patched up their differences and that they will again join hands. They have discovered the truth of the old adage "in unity there is strength."

Tetrazzini was given another ovation 20 at the Dreamland. Her voice is better than ever. A big reception is planned for her 23 at the Palace Hotel, where she will sell flowers for a charity fund. Her farewell concert will be given 20.

The Orpheum has a fair bill this week. Stanley and Norton and Alexander and Scott being next in favor after Mr. Hyman.

The Empress has taken hold of the vaudeville-loving people, and the Wigwam continues to make money.

A broken idol will be the Christmas week attraction at the Princess. W. F. Mann submits the musical attraction.

De Go Gorma again left an excellent impression, as before. A. T. BARNETT.

LOS ANGELES.

Two Weeks' Record of Good Business—The Way Out for the First Time.

The writer has just returned from a two weeks' trip through the East to find De Wolf Hopper with Louise Dressler and his co-styled Dandy Chorus playing in a Matinee idol at the Majestic Dec. 11-17, and to very good house. It is reported. *Kissing Girl* 18-24, with Teresa Guinan at the head, is a collecting entertainment, somewhat bolstered, but altogether healthy. Miss Guinan is full of magnetism and ample in physical perfection. Thomas Whitford is decidedly agile, possessor of a good sense of humor, and has an agreeable stage presence. Louis Lomon is a baritone worthy of mention, and Milla Vanilly is an unusual toe dancer. One among the number of specialties is Mr. Hernandez' *Boulevard song* and "The Hair of the Dog That Bit You," sung by Mr. Walgren. Mary Mannering 20-21.

Blanche Walsh in *The Other Woman* is drawing the usual audiences at the Mason, which means that her piece and co. met with the support of the press. Lillian Russell in *In Search of a Ringer* 20-21. If she were here this week she could find one at the Queen of the Moulin Rouge.

The Queen of the Moulin Rouge at the Auditorium 19-24 created quite a sensation; so much so, in fact, from the advance notoriety of probable city centre (an undoubted advertising feature) that the house was packed to the roof on the opening night. Well, the advertising so cleverly done is producing the financial result, and the play or better musical sensation is delivering the goods. Grace Turner, Benita Edwards and Harry Short have most competently in the cast.

The Earl and the Girl, which is being played and sung by Ferris Hartman and his co. at the Grand, seems to be quite a hit. It marked attendance counts for anything at all; but then Hartman always did give excellent value for the money. The *Turnabout* followed 24-31, in which Hartman is infatigable in his part of the toy maker, and Maudie Davies furnishes a very fine performance of the mechanical doll. Walter De Leon as the youthful lover, Josie Hart as the forsaken of the toy shop, and Joseph Fogarty as the big old Count are capital.

Old Heidelberg is again revived at the Wallace 12-18, with Lewis Stone at the head; it is a capital production he and his co. are giving, and the demand for seats is large. Pan and nonsense mark *A Stranger in New York* 19-25.

"The 'Wagon' hit of the season."—Chicago American.

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Hess, Monroe and Powell; Henry Horton and co., Quinn and Mitchell, the Flying Martins, and the Ahlbergs.

Majestic 24-30: Max Orletis and Fred W. Taylor, Three Macarons, Dashi Willis and Gahl, Nat. Leffingwell and co., Bush and Peyser, and T. Nelson Downs, opened to fine business.

Another attempt has been made to revive the old Baker Theatre, this time by Allen Curtis, who has taken the management. The interior of the theatre has been remodeled and a stock of musical comedy players organized by Mr. Curtis. Include the following players: Henry Aschberg, Charles A. Barr, Albert Edwards, Edward Allen, Max Barr, Harry Victor, Leon and Leon Feld. Although it was the premiere presentation by the New Theatre co. preparatory to a run in New York, it was enjoyed here during the summer stock at Parsons' for a week when Mr. Kohler was a member of the Hunter-Bradford, playing the same principal character. The play has much that appeals, dealing with a learned composer who is far ahead of the times and his talents are not appreciated, hence he suffers much from the non-appreciation and consequent struggle to keep the wolf from the door. This character was superbly handled by Russ Wyrall with feeling, pathos and telling expression of the kindly artistic old professor. Henry Kohler portrays the central figure of the exactly opposite character, that of the composer of light opera, music that makes him famous and wealthy. The story is well worked out to the final climax and is admirably stage-managed by Arthur Hoyt, another old member of the Summer stock at Parsons'.

COLORADO SPRINGS.—GRAND (S. N. Nye): *A Stubborn Cinderella* Dec. 15 received fair business; co. good throughout; main leads worked well and attraction pleased highly. The Fortune Hunter, starring Fred Niblo, 19 to good business; should have been S. N. O.; co. good; supporting Mr. Niblo well throughout; thoroughly enjoyed. The Aborn English Grand Opera co., 20. Two performances with possible matinee, 20, 30. The Old Homestead 21.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): After a week of dark houses, Henry W. Savage presented Henry Kohler for three performances Dec. 28, 29 to 31. The *Great Name* adapted from the German by Victor Loe and Leon Feld. Although it was the premiere presentation by the New Theatre co. preparatory to a run in New York, it was enjoyed here during the summer stock at Parsons' for a week when Mr. Kohler was a member of the Hunter-Bradford, playing the same principal character. The play has much that appeals, dealing with a learned composer who is far ahead of the times and his talents are not appreciated, hence he suffers much from the non-appreciation and consequent struggle to keep the wolf from the door. This character was superbly handled by Russ Wyrall with feeling, pathos and telling expression of the kindly artistic old professor. Henry Kohler portrays the central figure of the exactly opposite character, that of the composer of light opera, music that makes him famous and wealthy. The story is well worked out to the final climax and is admirably stage-managed by Arthur Hoyt, another old member of the Summer stock at Parsons'.

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ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): *The Good Girl*, with Lionel Adams and Doris Deane, 18; good co.; topheavy house. *The Girl in the Taxi* 17; good co.; topheavy house. *De-Hur* 22-24. *The Arcadians* 25-27. *De-Hur* (Gaston Neuhoff): *Viola Allen* in *The White Sister* 19; excellent co.; to capacity. *De-Hur* (Gaston Neuhoff): *Viola Allen* in *The White Sister* 19; excellent co.; to capacity. *De-Hur* (Gaston Neuhoff): *Viola Allen* in *The White Sister* 19; excellent co.; to capacity. *De-Hur* (Gaston Neuhoff): *Viola Allen* in *The White Sister* 19; excellent co.; to capacity.

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By KATE DOUGLAS WIGGIN and
CHARLOTTE THOMPSON

Direction of JOSEPH BROOKS

Ruth Chatterton, Elsie Loring, Gwendolin
Brooks, and Dorothy Walters, all of whom
played their parts with evidence of careful and
conscientious study. The audience were of
good size and enthusiastic, and Mr. Kohler
acknowledged the curtain call insisted on in a

happy vein, alluding to the pleasant accompani-
ment he had made during his Summer tour-
ment here. Miss Jasia, fresh from triumphs
in Chicago, on route to the Broadway Theatre,
entertained two immense audiences
on 20 with the film Princess, a comic opera
presented under the personal supervision and
management of Charles Dillingham. There is
more than usual in the plot of musical play
and it "went over" with dash and vigor,
with a grand ensemble of ten scenery and
costumes, with the best of comedy work, color
in the latter is Joseph Cartwright, who always
makes good. Miss Jasia, of course, introduced
her clever imitations of well-known persons,
in which act she has no peer. The performance
is bright and breezy and "littered good" for a
long Broadway run. German Opera Co. at St.
Katy Did 2-4. Sarah Bernhardt's "Madame
King 5-7. The Comedians 6-7. (Premier) An
unusually good bill at Poli's week of 14, headed
by Sam Mamm's The New Leader, passed the
house twice daily. At the Hartford and
performance and audience alike most enthusi-
astic. Robert Hunter, of the Hartford
summer stock at Farmington, now with the
forces, Henry W. Savage, and Winchell Smith,

GRACE HAYWARD.



Dr. Cullen and Hawk.

Grace Hayward is one of the best-known Western theatrical women, equally prominent as stock leading woman and authoress. She has been for three seasons at the Grand Theatre, Minneapolis; one season at Kansas City, and one in Pittsburgh. She is now at the head of her own company at Oak Park, Ill.

The latter home for the Christmas tree, and Charles Dillingham, also of the Hartford theatrical plant, were here for "what cheer" during the holidays. A. DUMONT.

BRIDGEPORT.—JACKSON'S (J. J. Fitzpatrick, mgr.): It was a pleasure (married only by a husband) to welcome the renaissance of Annie Russell and Charles Richmond Dec. 15 in the Imperator. Their reception was most cordial. Through Death Valley 10, it was a dramatic enough to suit the most exacting. The Highway 25. Dan Muskatentz, mgr.: Irving Place Theatre Comic Opera Co. 21. Letitia's Yiddish Operetta co. in Dan and Wife 25. POLA'S (L. D. Garvey, mgr.): Leto is featured 19-24, and the others of the bill include the Keatons, Rosina Russell's Dogs, Shriner and Willis, Mrs. William A. Andie, and Mendelssohn Four, and others. **ITEMS:** By purchase of an outstanding lease manager is now free to be building his new theatre on Main Street as soon as he pleases. A dearth of ante-Christmas stockings sends the suburban shippers to the vaudeville houses for consolation from gift seeking. **WILLIAM E. HOPKINS.**

STANFORD.—ALHAMBRA (John Ravold): The Forties Stock co. Dec. 25-31 presented a strong effort to good business. Miss Wayne took over the part assigned her in her usual fine style. Strongheart's make-up, while not exactly leading to enhance Mr. Forbes' natural good looks, apparently affected his acting in inverse proportion, for he has not been seen to better advantage this season. Hal Brown, although carrying his avoidance a little differently from most football players, readily overcame his handicap when it came to deliver the "old-fashioned Frank Frier as Dick made good and good, especially to the ladies. Norman Wendell as Ralph Thorne fully carried out all the requirements of the part. Harry Horne as Billy was the real thing as a laugh maker, and William Davidson as Reade carefully portrayed the "other side" of college life. If John Ravold, who by the way, has been installed as manager, infuses as much ginger in his managerial capacity as he did in his little lecture as head coach, his work will meet success with big letters. As Black Eagle he also proved that a good Indian is not always a dead Indian.

NEW LONDON.—THEATRE (Walter T. Murphy): Boys and Girls Dec. 23, very poor. Sheehan Opera Co. in 11 Trovatore 26 to capacity audience; Mr. Sheehan was compelled to retire after the first act, owing to a bad cold. His role being sung by Mr. Young. Poli Vaudeville 29 to two capacity audiences; best bill of the season with the Four Readings, Marcelles, Comiques, Fiddler and Shelton, and Walter J. Warren Keane and co., the Three Singing Shrubs and Lizzie Mulvey. The Kates-Phelan Opera Co. 2-7. **ITEM:** Mr. Murphy is to be congratulated on his Christmas offering; this was the first real attraction New London ever had on a holiday.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Motion pictures Dec. 25 to good house. Leigh De Laer opened 26 for week, presenting Mrs. Temple's Telegram to S. R. O. Other plays in repertoire are Leah Kleschn, An American Widow, The Writing on the Wall, The Test, and The Prince of Lairs. Plays associated with the star are competent and all attractions are presented in a very effective manner; business has been large. Margaret Anglin 2. **KENNY'S** (P. S. McMahon): Vaudeville and motion pictures week 26 drew good business.

WILMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Boys and Girls Dec. 23; well patronized; the chorus disclosed Ray Baker and Louise Remington, former singers for Manager Gray's picture theatre; received tremendous applause. A Good Fellow 25. Sheehan's Grand Opera co. 29. Mother and Son 5. **ITEMS:** Beatrice Eldred, Marie Girard, Gilmott, and Maudie gave excellent bill to good business on the open dates. Professor Eldred, of Opera House orchestra, played on violin valued at \$5,000.

MIDDLETOWN.—MIDDLESEX (Henry

Engel): Alice Williams, with a good co., presented A Good Fellow, matinee and night, Dec. 26, to well pleased audience. The Sheehan Opera co. presented 11 Trovatore to a large audience 29. Mr. Sheehan and "Times" Moore and the Bellows were well received. The year closed with the production of Percy Mackaye's play, The Scarecrow, in which Henry B. Harris presented Edmund Brown, supported by a competent co., to large business 30. 31. Leigh De Laer week 2.

WATERBURY.—POLI'S (Harry Parsons): The German Opera co. Dec. 25; two performances, to good business. E. A. Belkins co. in the Yiddish play, Man and Wife, 27, pleased a good sized audience. Queen of the Highway 25 attracted a large audience. A Good Fellow 25. Katy Did 30. 31. Sheehan's Opera co. 2. Sarah Bernhardt 4. **JACQUES** (V. Whitaker): The Lorch Family, the Terry Twins, Armstrong and Clark, Donovan and Arnold, the Booth Trio, Whitaker and Hill, and the pictures are pleasing large audiences 26-31.

MERIDEN.—POLI'S (Thomas Kirby): Marcelles, the Three Singing Comiques, J. Warren Keane and co., Schaefer and Mulvey, Fiddler and Shelton, the Four Readings Dec. 25-31 (except 29) to good business; fine bill. Katie Did 29 to a large and well-pleased audience. Sheehan Grand Opera co. 2. Blanche Ring 4 (return). Katie Did (return). 5. Douglas Fairbanks 11. Edmund Brown 12. Dockstader's Minstrels 14.

NORWICH.—POLI'S (J. W. Buck, res. mgr.): When We Were Twenty-one Dec. 26; house crowded both afternoon and evening. S. P. Cairns as Richard Carver did some fine acting, while Robert Le Busser as the inn added to his popularity by a splendid rendering of a difficult part. Miss Perry as Phyllis Britton was very pretty and redoubled, and the whole play went smoothly under the careful stage direction of Harry Sedley. Next week, 31. **MIMO.**

NEW HAVEN.—HYPERION (E. W. Eldredge, res. mgr.): The Silent Call with Dany in Panama Dec. 25, 27; good business. May Irwin in Getting a Polish 28, 30; good business. **OPERA HOUSE** (M. A. Yack): Paid in Full 19-24; capable co. and fair houses. Edward Waldman in Dr. Jekyll and Mr. Hyde 26. Queen of the Highway 27, 28. Miss Janis in The King Princess 30, 31. E. J. TODD.

DELAWARE.

WILMINGTON.—AVENUE AMUSEMENT CO. (O'Donnell and Edwards): Stock co. taking short vacation Dec. 19-24. A College Widow 25-31.

GEORGIA.

ATLANTA.—GRAND (Eugene L. Perry, res. mgr.): The Midnight Sons Dec. 12-17 to fair business; Alma Youlin as Mrs. Carrie Martin was the star attraction. Others in cast were: John T. Murray, Kitty Francis, Rosalie O'Connell, Ted Burns, Fred Schilling, Edward Castano, Mona Desmond, Sophia Allen de-veloped mention. Madame Nazimova 25-28. **ORPHEUM** (Homer F. Curran, res. mgr.): The Girl in the Taxi 12-14 met with warm reception; one of the best of the season; Pearl Sinderler and Bobby Barry were star attractions; excellent support by Richard Bartlett, George Richards, Harry Hamilton, Charles H. Pierson, Cecile Breton, Helene Sallinger, Amanda Wellington, Edna Ramerale, Helene Vola, Nicholas Jude, Bert Leigh, The Man on the Box 15-17; fair co. and poor business. The Spendthrift 18-25; excellent cast headed by Doris Mitchell, Lionel Adams, Gwendolyn Pierce, Albert Sackett, Forrest E. Orr, Lizzie McCall, Alice Kelly, and William Sullivan, played to poor business. **ARCADE** (L. G. Phillips): The Lion and the Mouse 12-17; Bess E. Tapley had the leading role. Others deserving mention were: Baker Moore and E. Reeves Baker; fair business. George Sidney, supported by good co., in The Joy Rider 18-25; Carrie Webster was one of principal entertainers; played to good business. Arthur Donaldson in The Wanderer 26-31.

MACON.—GRAND (D. G. Phillips): A Jananese Honeycomb Dec. 26, with matinee, drew good business. The Lottery Man 2, 3. Madame Nazimova in Little Elf 4.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendelshall): House dark Dec. 19-23. Stubborn Girl 24. Lecture Association 12. Silver Threads 13, 14. Honeycomb Trail 30. Lecture 31. **TUNER:** Della Pringle Stock (C. K. Vanauker) week 19 in The Real Widow Green; only fair business. Miss Pringle is laid up for repairs in a sanitarium in her native town in Iowa. The Turner will close indefinitely Jan. 1. **ORPHEUM:** Splendid attractions; drawing good houses. **ITEMS:** Manager Joe Spiegle got rich enough, has sold out and quit the business. **NEW BOX** draws big crowds. **Box** is running five-cent show and doing well. **Oaks, Lyric, Bijou, picture houses,** all doing well. **Isle** will, in connection with pictures, run vaudeville Christmas week. **Four** times as many Christmas goods sold here past week as from 1893 to 1875, when J. A. Pinney had a monopoly. Weather here like Mar.; no snow for Christmas; beautiful, clear, warm sunshine.

CALDWELL.—OPERA HOUSE (A. F. Isham): Mrs. Wiggs of the Cabbage Patch Dec. 18 (local); poor business.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatt): Grace Hayward Associate Players in stock Dec. 26-31 in Such a Little Queen; very good; fair houses; staging of act four triumph for Mr. McGillan, stage director. **The County Chairman** underlined. The vicissitudes of Anna Victoria, the fugitive Queen of Herzegovina, was delightfully delineated by Miss Hayward. Mr. Dingle's courtly manner comported well with his role as Stephen IV., exiled king of Bosnia. Eugene McGillan's Baron Cosaca was best thing this accomplished actor has yet done. As Mary, a servant, Miss Redding presented

one of the choicest bits of character seen at the Warrington this season. Mr. Walsh as Nathaniel Cosca was a play with his other humorous characteristics. There seems no limit to Harry Scott's versatility; his Rodolphe Laumhan was perfect. The portrayal of General Myras, the Metternich of Bosnia, by Mr. Wallace, was finished and impressive. Mr. Wallace and M. Adair as Robert Trainor and Harry Sherman came up to expectations. **ITEMS:** Miss Allen, who has been suffering with a sprained ankle, is recovering rapidly. **Manager Gatta** has in preparation for January Forty-five Minutes from Broadway and Campo Kirby, which is to be given soon at Belmont Place. Old Heidelberg. The Battle, Charles's Aunt, Graustark, Strongheart, Rosalind at Red Gate, Classmates, The Three of Us, and Dorothy Vernon of Haddon Hall.

ELGIN.—GRAND (Thelma and Prichett): Bill week Dec. 27: First half, Church City Quartette, Four Andersens, Julian and Drew, Alfred Adair; last half, the Mo-se-to Five, Forester and Lloyd, Edmonds, Healy, W. J. Langer; new moving pictures. The Commuters 27 drew a good house and pleased. Vaudeville 27 was given at the Star. **STAR THEATRE:** Lyman Howe's pictures 29, 30. **ITEMS:** As pleased Betty and the Baby 25. **Lower Berth** 13 25. The Rosary 1. Mrs. Herbert Flint 3. 5. The Nigger 11. Howe's pictures 12. The Girl and the Outlaw 15. The House of a Thousand Candles 19. Baby Mine 21. **FOX** (J. J. Rubens): Miss Bessie's Toy Terriers, Senator Murphy, Sarahopha Quartette, and others. **ITEMS:** Lillian Mae, Ishakawa Jap Troupe, Adeline and Shannon, Farmer Jones and Trained Pig, Steele and McManis; good bill, to very large business 19-25. **STAR** (Frank Thiel): Hines-Kimball Troupe, Bolton Hayes and Bolton, Charles McVay and Ida Brooks, Helen Colton, Holman Brothers, Goldwin-Patton co., Gallagher Dean and Orr Sisters, Ward and Barton; big bill, to good business 19-25.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Happy Holligan Dec. 23-24; fair business; pleased. **St. Elmo** (return) 25; solid business; strong co. **Barriers** returned away 26. S. R. O.; good business. **The Montana** Limited 27-29; good melodrama; drew well. Margaret Illington in The Whirlwind 31. The Man of the Hour 1-3. The Prince of Pilsen 4. **MAIN STREET** (E. C. Burroughs): Week 29-31. George Primrose and Dandee, Boy and the Broke, Helen Colton and Heros, Charles Potts and co., Alex. Brisson, Lindy Lee, William Herr; good bill; big business. **ITEM:** Word has been received from Kansas City, Mo., of the birth of a daughter to Mr. and Mrs. E. P. Church, owner with Mrs. Church of the Main Street Theatre.

ALTON.—TEMPLE (W. M. Savage): Moulin Rouge Burlesques Dec. 24; big business. The Soul Kiss 25; two large houses; well pleased. Dandy Dixie Minstrels 26; two big houses satisfied. The Wolf 1. Martin's U. T. C. 2. The Flirting Princess 3. **ALBANY.** 10. The Montana 15. Local 19. De Wolf Hooten 22. Dudley Stock co. 23-29. **ITEM:** Manager Savage tendered his employees of the Temple and Lyric theatres a turkey Christmas banquet. During progress of same each recipient was required to sing a dance or recite, and as a result the vaudeville house will probably be flooded with "artists." Manager Savage rendered a speech of thanks for a beautiful present from the theatre attaches that easily made him a headliner for the local vaudevilleans.

SPRINGFIELD.—THEATRE (G. H. Hambrick): Hans Holligan Dec. 12-15; fair co. and business. The Wolf 22-24; excellent co. and business. Rose Melville 25-28; good co. and packed houses. A Commercial Traveler 29. The Montana 30. In Panama 1. 2. Polly of the Circus 3. 4. The Man of the Hour 4. **CHATTERTON** (C. Houch): The Squaw Man 25; good co. and satisfaction. The Wizard of Wiseland 29. Margaret Illington in The Whirlwind 29.

BLOOMINGTON.—CHATTERTON (Charles A. Tachon): The Girl in the Taxi Dec. 26; packed excellent business; matinee and night. The Commuters 31. **MAJESTIC** (G. W. Martin): Margaret Illington in The Whirlwind 26, 27; big business; two performances. The Squaw Man 30. The Commercial Traveler 31. **ITEM:** This is Margaret Illington's home and she spent Christmas here visiting her mother and brothers, all of whom live here.

QUINCY.—EMPIRE (W. L. Busby): Madame Sherry Dec. 23; excellent performance to S. R. O. Isle of Spice 25; two performances to crowded houses. The Wizard of Wiseland 26 drew two large houses; good satisfaction. The Broadway Burlesques 27. Commercial Traveler 29. Polly of the Circus 1. Ishmael 2. Madame Schumann-Heink 4. The Commuters 8.

DECATUR.—POWERS' GRAND (Thomas P. Ronan): Powell and Cohan's Stock co. Dec. 19-24 pleased good houses. The Soul Kiss 26. The Girl and the Outlaw 28. The Squaw Man 29. 31. Polly of the Circus 2. Guy Bates Post in The Nigger 3. The Prince of Pilsen 6.

DANVILLE.—OPERA HOUSE (H. B. Day): Beverly of Graustark Dec. 26. The Soul Kiss 27. Margaret Illington in The Whirlwind 28. The Man on the Box 29. The Girl in the Taxi 31. Man of the Hour 4. Flirting Princess 6.

EAST ST. LOUIS.—NEW BROADWAY (Joe Walsh): Williams' Imperial Band Dec. 25; very good co. and business. Pat White's Gaiety Girls 1. Washington Society Girls 8.

DIXON.—OPERA THEATRE (Starin and Baker): Dark Dec. 19-24. **FAMILY** (Eastman): Excellent vaudeville and attractive motion pictures, to good business, 19-24.

TAYLORVILLE.—ELKS (Jerry Hogan): Rip Van Winkle Dec. 26. Across the Great Divide 31.

BEVIDERE.—DERTHICK'S OPERA

HOUSE (Loop and Dyant): Betty and the Baby Dec. 25.

INDIANA.

INDIANAPOLIS.
English's Again Lighted Up—Virginia Harrod at the Shubert Opera.

English's reopened Dec. 25, after two dark weeks, with five performances of The Climax, which was seen here over a year ago. The co. included Juliette Atkinson, Walter Dale, Theodore Kehrwald, and Walter Lathemann. Richard Carle in Jumping Jupiter will be the closing attraction of the year 30. 31. Juliette Atkinson in The Fascinating Widow and Victor Moore in The Happiest Night of His Life will divide the week 2-7.

After a dark week preceding Christmas, the Shubert Opera offered Virginia Harrod in The Woman He Married 28-29. William Faversham will present for the first time on any stage in a comedy, by Edward Knoblauch, entitled The Faun. Among the early attractions "combed" are Marie Dressler in Tillie's Nightmare, the all-star revival of The Mikado and Southern and Marlowe in Shakespearean repertory.

Brown of Harvard is the current offering of the Arrive-Benton Stock co. at the Majestic. Irving Cummings, engaged for juvenile and leading roles, will make his initial appearance with the co. Little Johnny Jones 2-7. At the Park The Montana Limited and The Red Mill closed the week 26-31. The Wolf 2-4. In Panama 6-7.

Kelth's Grand offered a big and attractive holiday bill 26-31, headed by The Operatic Festival, with Ashley and Lee, Fred Dupree, Maxine, Mabel, the Five Alphas, Miss Boston, Hayes and Johnson, and Horton and La Triaka. Newton Booth Tarkington, the playwright, formerly of this city, and his wife, are spending the holidays with Mr. Tarkington's sister, Mrs. Ovid B. Janssen. **PEARL KIRKWOOD.**

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): The Call of the Wild Dec. 24 pleased fair house. Three weeks 25 drew well and gave satisfaction. The Climax 29-31. M. Newman's Travel Lectures 11-15.

AUDITORIUM (Harry G. Sommers): Winifred St. Claire 19-24 to fair business in The Lost Trail, The Outcast Girl in Town, That Matchmaker, The Sherry Girl, The Last Trail, and Through Georgia. In the Bishop's Carriage 26; satisfied two good houses. Happy Holligan 28. **INDIANA** (Thomas Moss): Indiana Theatre Stock co. in The Night Before Christmas 19-25 and When Knighthood Was in Flower 26-31; business good.

EVANSVILLE.—MAJESTIC (Henry Mayers): Miss Nobodaddy from Atlanta Dec. 25, 26 and matinee pleased good houses. Otto Kerner, of this city, stage-manager of the co., made quite a hit. The co. was in a bad wreck at North Vernon, O., and nearly missed the matinee performance 25. The Lottery Man 27, 28 to fair business. **ITEM:** The Last Trail 29-31. **WELLS' BIJOU** (Charles Swenson): The Virginian 25 drew good house, matinee and night. **NEW GRAND** (David Beecher): Bill 25-31 includes Bert Coote and co., Bowers, Walter and Crocker, Prince and Whiting, Irene Romaine, Harry Atkinson, Dallas.

GOSHEN.—JEFFERSON (Harry G. Sommers): High Flyers Burlesques co. gave performance under police restrictions by order of Mayor Spohn Dec. 21 to poor business. In the Bishop's Carriage (return) 23 satisfied light attendance. The Third Degree 25. Mr. Chancellors Girl 31. The Rosary 4. Thomas A. Graun (Lecture Course) 6. Sterling Stock co. 9-14. The Man of the Hour 20. The Wolf 27. The Man on the Box 28. May Robinson in The Rejuvenation of Aunt Mary 30. **IRWIN** (Franklyn Fox): Pictures and vaudeville to good returns.

ANGOLA.—CROXTON OPERA HOUSE (Charles Riva): In the Bishop's Carriage Dec. 27. The Rosary 10. Rosalia Blais in Light Eternal 13. Fisher Stock co. 19-21. The Man on the Box 31. **ITEM:** Under Manager Charles Riva's direction the Opera House has undergone a radical change in all ways, such as a new scenery loft, new and commodious dressing-rooms, a stage sprinkler, new carpets, and a complete and up-to-date lot of scenery. The entire house has been redecorated, making it one of the best in northern Indiana.

BRAZIL.—SOURWINE (Will H. Levitt): High Flyers Dec. 12 to fair house. The Rosary 14 pleased good house. House of a Thousand Candles 21 entertained poor house. Flirting Princess 17; excellent, to two fair houses. California Girls 24; fair co. and house. Sherran Stock co. week 25. Lyman H. Howe 3. My Cinderella Girl 7. Madame X. H. W. W. of Wiseland 19. Man on the Box 21. Elks' Minstrels 23, 24.

HAMMOND.—TOWLE'S OPERA HOUSE (George L. Manderbach): Three Weeks Dec. 25, matinee and night; very good production. The Rosary 26, matinee and night. Happy Holligan 27. The Girl from Rector's 31. Lower Berth 13 1. Squaw Man 2. Royal Welch Choir 3. Man on the Box 5. Moulin Rouge Girls 6.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer): Stetson's U. T. C. Dec. 19; good co., fair business. Oberlin Corcoran (Lecture Club 21) and concert; fair business. Call of the Wild 28. The Climax 2. The Rosary 9. Lecture 20. The Newbyweds 21. Cat 2-4 the Fiddle 31.

RICHMOND.—GENNETT (H. G. Sommers): The Third Degree Dec. 15 pleased good house; fine co. good business.

MICHIGAN CITY.—GRAND OPERA HOUSE (Otto Dunkel): Broadway Girls Dec. 15 pleased fair house. Sunny South 16; full house; good attraction. The High Flyers 23. In the Bishop's Carriage 25.

ALBION.—OPERA HOUSE (A. C. Kimball): Kennedy Comedy co. Dec. 12-17; fair, to good houses. George H. Hoskins in Confusion 25 (local talent).

BLOOMINGTON.—HARRIS GRAND (R. H. Harris): The Prize Winners, the Lyman Twins, Dec. 17; pleased good business. Harvey Stock co. 26-31; to good business; co. exceptionally strong.

CONOVERSVILLE.—AUDITORIUM (F. E. Kehl): The House of a Thousand Candles Dec. 23 (return); co. good; business poor.

NEW YORK CITY

Send for List of
SELLING AGENTS

W. STEIN'S MAKE UP
ABSOLUTELY GUARANTEED.

IOWA.

DES-MOINES.

Many Good Attractions for the Holiday Week
—Elbert and Gatchell's Plays.

Holiday theatregoers were made happy the week of Dec. 25-31 by a large number of good attractions. Foster's offered The Climax (afternoon) 25 and Robert Edson in Where the Trail Divides 29, 30. Both were well received, especially the latter, which was of more than ordinary interest, because the plot is derived from a book by the same name written by Will Lillibridge, a graduate of the University of Iowa. The Auditorium provided an old favorite, The Prince of Pilsen, 27, and drew well, largely on account of Frances Cameron's popularity in Des Moines.

For Christmas week the Princess Stock co. contributed Rosemary, a dramatic drama, dealing with life in England at the time of the coronation of Queen Victoria.

At the Grand Bunko in Arizona was on the boards the first half of the week and Checkers the latter three days.

Maurice Freeman in Tony and the Stork was the headliner at the Orpheum.

During the past week a report was circulated in business circles that Elbert and Gatchell, the owners of the Princess, Unique and Majestic theatres, would build their new playhouse on the present site of Foster's. It is understood that Mrs. Foster is anxious to have a first-class, up-to-date theatrical building erected on this corner. By the terms of the late William Foster's will the lot cannot be sold, so the rumor has plenty of substantiation. Certain leases now held prevent any definite announcement beyond the fact that Elbert and Gatchell will build a new theatre in this city.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Girl in the Kimono, featuring Frances Warren, Dec. 25; anniversary attraction. Paid in Full 2.—ITEMS: Manager H. W. Emeny, of the Winner Opera House, at Eldora, has inaugurated a moving picture service nightly, except when regular attractions occupy the house.—Major Hyatt, of whom it was reported would retire as manager of the Armory Opera House, at Webster City, will continue to act in that capacity.—Daisy Cameron, meeting with success in Nancey, by C. H. Kerr.—Frank T. Wallace, who was ahead of John Nicholson, until Les Romanesques closed, is reported as connected with the Wagenhals and Kemper staff in the capacity of manager of Seven Days.—John W. Moore, general press representative of the United Play Co.'s Fall, was in the city 23.—Doc Gardner is piloting The Girl in the Kimono through the Middle West, and was a caller 21.—With the sale of the old Mirror Theatre in East Des Moines and its conversion into mercantile purposes has started a movement among the business men of the East Side for a new theatre.—Bessie Lee is being complimented by the Iowa press for her work as Shirley Moore in The Lion and the Mouse.—For the first time in America, outside of New York, the Princess Stock co., of Des Moines, presented The Girl in the Kimono.—Virginia Duncan is being featured as the leading woman of the Morey Stock co., which has just entered on an extended engagement at the Auditorium in Des Moines.—Charles Hugo, a well-known Iowa man, is writing home entertaining letters of his impressions of sights and scenes in the Far East.—North Opera House, at Adel, has been sold to W. E. Silver. S. A. Douglas will be manager.—Charles Riggs has taken the management of The Girl in the Kimono co.—J. Jolly Jones, who will manage the new Crystal Theatre, a vaudeville house, which opened 28, comes from Fort Dodge, where he successfully managed the Magic Theatre the past year.—In celebration of the eleventh anniversary of the opening of the Metropolitan stage hands, under Stage Manager M. M. Kichells, enjoyed a banquet 20, and at the close of the festivities the force presented Manager Kichells with a fine carving set as testimonial of the esteem in which the "boys" held Mr. Kichells.—The members of "The Neapolitans," who were in Des Moines Christmas Day as a feature on the Orpheum bill, visited the hospitals of that city and saw to it that the inmates were unfortunately detained from participating in the usual festivities of the holiday.—The members of the Princess Stock co. in Des Moines were given a banquet in the green room of the theatre on Christmas Eve by the proprietors, Messrs. Elbert and Gatchell.—It is rumored that Fred Buchanan, of The Yankee Robinson attraction, will again become manager of the Orpheum, at Des Moines.

FRANK E. FOSTER.

WATERLOO.—SYNDICATE THEATRE (A. J. Bushy): Prince of Pilsen Dec. 25.—WATERLOO (A. J. Bushy): Paid in Full 17.

pleased fair business. Lion and the Mouse 26; good attraction to good business. Adelaide Thurston 31.—CRYSTAL (J. J. Jones): House opened 26 to capacity.—ITEM: House has been remodeled and a balcony added, and the new owner has signed J. Jolly Jones, of Fort Dodge, as manager.

CLINTON.—THEATRE (C. E. Dixon): Madame Sherry Dec. 21; drew capacity and rewarded them with a smooth and snappy performance. The Girl in the Kimono 25; pleased two big Christmas audiences. The Prince of Pilsen 30; good advance. A Messenger Boy 31. Beautiful Ragged 1. New Broadway Burlesques 2. Miss Annanias 3. Barriers Burned Away 4. McFadden's Plats 5.

DUBUQUE.—GRAND (W. L. Bradley): Madame Sherry delighted capacity Dec. 20. St. Paul Symphony Orchestra, assisted by Cornelia Rider Posner, of this city, played to a packed house 22. The Messenger Boy 25; two good audiences. Arizona 26, matinee and night. Alled the house twice. The Lion and the Mouse 27. Prince of Pilsen 29. Daisy Cameron 1. Barriers Burned Away 5.

MARSHALLTOWN.—NEW ODEON (J. Rockford): Prince of Pilsen Dec. 25; pleased excellent house. Robert Edson in Where the Trail Divides 26. Graustark, matinee and night. 1. Beverly 3.

ALGONA.—CALL OPERA HOUSE (Roscoe Call): The Girl in the Kimono Dec. 17 pleased good house. The Rosary 23 gave a highly satisfactory performance to light business; performance worthy of a much better house. The Candy Girl 12.

SPENCER.—OPERA HOUSE (Franklin Flotte): Shadowed by Three Dec. 16 failed to please. The Rosary 23. Grinnell Glee Club 25. The Girl in the Kimono 30.

FORT MADISON.—EBINGER GRAND (W. Ebinger): Henry Woodruff in The Genius Dec. 15; good co. and house. St. Elmo 17; fair co. and house.

NEWTON.—LISTER'S OPERA HOUSE (A.

Lister): Dixie Moon co. Dec. 21; poor business. Tempest and Sunshine 31. Paid in Full 6. CRESTON.—COMET (H. L. Tucker): Professor Jones and Miss Gladys in vaudeville Dec. 19-21 good business. PERRY.—OPERA HOUSE (A. W. Walton): The Girl in the Kimono Dec. 23 delighted fair business. Paid in Full 5.

KANSAS.

TOPEKA.

Nat Duncan's Work Appreciated at the Grand
—Crawford's Playlet.

Fred Niblo as Nat Duncan in The Fortune Hunter at the Grand Dec. 22 played to one of the largest houses of the season. Mr. Niblo's work was well appreciated and numerous curtain calls were accorded him at the close of the third act. Frank Bacon as Sam Graham and Robert Lowe as Duncan's friend, Kellogg, carried their parts well, receiving excellent support from the balance of the cast. This was Mr. Niblo's first visit to Topeka, but we trust not the last. Come again, Fred. The Goddess of Liberty 31. The Climax 19. Beverly of Graustark 6. Margaret Illington 7.

The North Brothers Stock co. at the M⁴ with a cast including Genevieve Russell, Ruth Robinson, Sport North, Harry North and Orval Sourrier, continue to please large houses with high-class stock plays.

Manager S. H. Wells, of the Novelty Vaudeville Theatre, has not forgotten how to book pleasing bills, as is shown by the attendance at this theatre.

At the Grand Christmas Eve an innovation in the regular class of performance was given by L. M. and Roy Crawford, entitled "An Etchable Playlet in Two Acts—Wait and It Shall Be Given Unto You," but in reality an excellent turkey dinner. Invitations being extended to the Grand, Majestic and Novelty theatres, members of the North Brothers Stock co. and the vaudeville performers who were working here last week, the Minors correspondent being overlooked in the natural excitement attending the preparation of the feast. Needless to say, the generosity and good-fellowship of the Minors Crawford is being praised since their performance.

F. H. WILSON.

INDEPENDENCE.—BILDORF (Milburn Hobson): St. Elmo Dec. 27. The Climax 2. Durno 4. Ada Lee Denton 5. The Golden Girl 23. Boss of S Ranch 14. Polly of the Circus 22. The Newweds 27. and the local Elmer Lodge, No. 789, performance The Inside Man, staged by Joe Brew, of Kansas City.

FORT SCOTT.—DAVIDSON (Harry C. Erlich): Three Weeks Dec. 22; only light business, but very good performance. The Climax 4. Daniel Boone 6. The Wolf 17. Beverly of Graustark 19. Polly of the Circus 21. Walker Whitelade 25. Howe's pictures 31.

PITTSBURG.—LA BELLE THEATRE (C. P. White): Martin's U. T. C. drew two large houses Dec. 24. Three Weeks 25; fair play and co. to two large houses. The Goddess of Liberty 28. Boss of S Ranch 31.

SALINA.—CONVENTION HALL (J. A. Kimball): The Newweds Dec. 12; very good; best of the season. Golden Girl 31.—SALINA OPERA HOUSE (W. P. Pierce): The Locks 27-30.

OTTAWA.—ROHRBAUGH (P. C. Dobson): U. T. C. Dec. 21; good performance, to good business. Hunt, Hans and Hunt in vaudeville; good performances, to good business. The Climax 30.

LAVERGNE.—BOWERSOCK OPERA HOUSE (Irving Hill): St. Hopkins Dec. 15; excellent co.; good and appreciative house. Three Twins 19; very good co.; pleased fair house.

COLUMBUS.—McGHEE'S (W. E. McGhie): The Flower of the Ranch Dec. 13; had only fair business. Three Weeks 19 to light business. The Climax 28. St. Elmo 31.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett): The Climax Dec. 14; good co. and business.

KENTUCKY.

OWENSBORO.—GRAND (Pedley and Burch): Frank Dudley Comedy co. Dec. 19-24 to fair business; co. good. Plays: Hello, Bill; the New Dominion, The Way to Win a Woman, Amr of the Circus, and Polly Primrose. Madame X 3. James K. Hackett 13.

LEXINGTON.—OPERA HOUSE (Charles Scott): Prize Winners Dec. 26, matinee and night; big business.

LOUISIANA.

NEW ORLEANS.

The Midnight Sons Pleased Many at the Dauphine—The Shubert Threatened by Fire.

The much heralded The Midnight Sons was the attraction at the Dauphine Theatre Dec. 25-31, and played to big business during the week. There is not a dull moment during the performance and "The Billionaire Man" and "Rings on My Fingers" scored decidedly. The Witching Hour 1-6.

At the Tulane 26-31 Ben-Hur was the offering. Richard Buhler is interpreting the title role successfully and a splendid co. is back of him. The same standard of gorgeous scenery, costuming and stage effects identified with the play since its beginning are in evidence. Large audiences were in attendance during the week. Through the encouragement of a local newspaper a spirited contest for the best Ben-Hur story has taken place among the younger generation and fully two hundred of the contestants attended the Monday matinee performance. The Arcadians 1-6.

George Evans' Honey Roy Minstrels appeared at the Crescent Theatre 25, 26. The offering proved a good entertainer and naturally George Evans was the great laugh producer of the evening. The Virginian 1-7.

At the French Opera House La Traviata was the bill at matinee 25, and at night Le Petit Faust was the feature. The attendance continues good and the character of performance justifying it. Sigurd 27. Thais 28.

The Lyric Theatre threw open its doors 25 with vaudeville. The house is under the management of Sam and Lee Shubert, with Walter R. Brown as local representative. The initial bill consisted of Isabelle Vaughan, violinist; Tony Klumker, negro comedy work; Collins and Elliot, singers; and comedy acrobat and musical act; Fred Preston, comedy acrobat and moving pictures. The staff of this house is: Walter R. Brown, local representative; J. W. Lewellyn, assistant manager; Katie Lamar, of 25-31, consistant of William Morroe and co., treasurer; George Barringer, advertising agent;

Walter R. Vail, stage manager; John Hickey, electrician; Frank Cuny, orchestra leader. The management intends to cater to women and children principally.

The bill at the American Music Hall for week Hilton and Bannon, Probst, Nelson, Camelliana, Willard Hutchison and co., Juggling Mathias, Frank Mostyn Kelly co., Connolly Sisters and the Americo.

At the Orpheum 26-31 the features were: The Suspect, the Morat Opera co., the Original Six Kaufmans, Ernest Panzer and co., Jarrow, Flannagan and Edwards, Minnie St. Clair, Tocco's Orchestra, and the Kinodrome.

On the morning of Dec. 24 considerable property was destroyed by fire in Baronne Street, and for a while the Shubert Theatre was threatened. The fireproof construction of the building evidently saved it, the theatre suffering a damage of approximately one thousand dollars to its exterior.

J. M. QUINTERO. DONALDSONVILLE.—GONDRA (William F. Nolan): Motion pictures Dec. 11-17; business good. Cast Aside 23. The Girl from Hector's 24. Woods Sisters 25. The Man on the Box 28. Ell and Jane 31. The House of a Thousand Candles 5. The Kiss of the Father 12. The Fighting Parson 14. Married in Haste 15. Going Some 22. Classmates 28.

FLAQUEMINE.—HOPE OPERA HOUSE (Lionel Delacroix): Woods Sisters Dec. 18-21 in Her Fatal Marriage St. Elmo. Bud and Mary, and Beyond Pardon; small business; failed to please.—ITEM: Hazel Woods not with co.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): Klark-Urban Stock co. Dec. 26-31 opened to fair business; co. fair; plays: His Last Dollar, The Girl from Our Under, Across the Desert, One Girl in a Thousand, The Fatal Hour, A Romance of Coon Hollow, The Silent Partner, The Earl and the Heiress, and Sold into Slavery. Sydney Drew in Billy E. U. T. C. 5. The Black

Fox 8. J. Taylor Stock co. 23-28. Avery Stock co. 30-Feb. 4.

BANGOR.—OPERA HOUSE (F. A. Owen): Toby Lyons in What Wrought Left Dec. 26, 27; well pleased four good audiences; co. and performance good. Sidney Drew in Billy E. Daniel Ryan in Black Fox 4, 6. Ott's Camellians 6, 7. —BIDOU (Steven Boggett): Collins and Vile co. in Hung closed 24. Headliners for week of 2-7: the Great Richards; attendance good.

PORTLAND.—KEITH'S (James E. Moore): Hoyt's A Brass Monkey Dec. 26-31; Mark Kay sang Low Dockstader's famous song "Boky" and won universal approval; Lois Dowling sang had every one humming the letter song from The Chocolate Soldier, and the whole co. opened themselves at the opening performance; business good throughout the week.

BELFAST.—OPERA HOUSE (W. J. Clifford): Young-Adams co. Dec. 19-31 in My Girl, From Trill, St. Elmo, and Beyond Pardon.

BRUNSWICK.—TOWN HALL (H. J. Given): The Orchest on the Heath (local) Dec. 19.

MARYLAND.

BALTIMORE.

The Holiday Business at the Theatres Good—Attractions of the Week.

BALTIMORE, Dec. 31.—Nance O'Neill and Charles Cartwright will head the cast which will present David Belasco's play, The Lily, at Ford's next week.

Montgomery and Stone will be seen at the Academy in their amazing musical play, The Old Town, with the original company from the Globe Theatre, New York.

Low Dockstader's Minstrels will be the attraction at the Auditorium.

Hall Chase's stirring drama, The Old Will be presented at the Navy, with Brothers as Glory Gayle.

Lillian Shaw will be the headlin

personal hits; business good. The Fortune Hunter with Fred Nible, 24; and a perfect support proved one of the best presentations of the season; business fair. A Gentleman from Mississippi, 25; LYONUM (O. U. Pailley): Checkers 18-21; by a good co.; pleasant; fair business. Washington Society Girls 21-24 drew good business. McFadden's Flats 22-24. Sam T. Jack's Extravaganza 22-24.

WARRENBURG.—MAGNOLIA OPERA HOUSE (Land Markward): Isle of Spice Dec. 13; pleasant; fair returns. Graustark 17, matinee and night; excellent co. to large returns. Dan Cupid 21. Widow McCarty 20. A Cowboy's Girl 12.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Motion pictures Dec. 20-23. The Golden Girl 24; good co., but poor business both matinee and evening. U. T. C. 20. St. Elmo 21. Margaret Illington 5.

CARROLLTON.—WILCOXSON OPERA HOUSE (Associated Theatres Co.): His Mother's Son Dec. 23; good co.; pleasant a splendid success. Facing the Music 20.

JOPLIN.—NEW CLUB (L. F. Ballard): Three Weeks Dec. 18; good co. and house. U. T. C. 20; good co. and house. Boss of S Ranch 24. Goddess of Liberty 27. Climax 1.

CARTHAGE.—OPERA HOUSE (A. R. McKeenan): Graustark; good co.; pleasant splendid business. Three Weeks Dec. 24; cancelled. Dan Cupid 2.

FULTON.—FRATT'S (Gaw and Newland): Isle of Spice Dec. 18 to good business. Widow McCarty 17 to good business; co. poor.

MOOREHEAD.—HALLORAN'S (P. Halloran): St. Elmo Dec. 27. Ishmael 21. Mildred 2. Arizona 7.

NEBRASKA.

OMAHA.

An Old Favorite at the Brandeis—Good Work by the Eva Lang Company.

The Old Homestead is playing a week's engagement at the Brandeis, opening Dec. 18 to good house. Edward L. Snader as Joshua Whitcomb, Walter F. Kelley as Cy Prima, and many of the others in the familiar parts are the recipients of deserved approval. The piece is playing at popular prices and will be followed Dec. 24 by Robert Edson. The Climax 20-21, and The Fortune Hunter for New Year's week. Holy-Tolly was the offering at the Krug 15-17, introducing a small but good co., the engagement being profitable. McFadden's Flats 18-21 scored a big success with the Yellow Kid in the limelight most of the time. The chorus is also good. Manager Reed announces Checkers 22-23, Bunco in Arizona finishing out the year.

The Jersey Lilies is the fine offering at the Garry, the co. making good twice daily. The vaudeville offerings are particularly strong with Leon Errol taking the lead. Sam Howe's Love Makers for Christmas week, with the Edith Spencer Stock co. in The Struggle night of 24. In spite of the near approach of Christmas and the consequent closing of attractions, the shops open evenings, the Orpheum continues its uninterrupted success. The leading features are Dinkespiel's Christmas, Mignonette Kolin, the Rossow Midgits, and the Simian Circus.

The Eva Lang co. is giving W. H. Crane's comedy, His Wife's Father, week of 18, and Manager Warren is making special plans for a big production of Peter Pan for Christmas week and Cinderella for the New Year's offering.

FREMONT.—LARSON (W. A. Lowry, manager): Arizona Dec. 21; good, to poor business. Prince of Pilsen 22; best attraction for years; packed the house. Golden Threads 23. Newlyweds 9. J. K. Hackett 11.

NORFOLK.—AUDITORIUM (M. W. Jencks): Graustark Dec. 22 to light business. The Prince of Pilsen 23; captured a full house. The Rosary 4.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): The Wolf Dec. 21. Isle of Spice 1.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Cornea and King): Fair stock co. Dec. 24-25; pleasant good business in A. Jackson Wife, Helio, Bill; The Traveling Man, The Country Girl, and The Princess of Patches. Martin's U. T. C. 4.—ORPHEUM (M. J. White): Woods and Meadow, Agnes Marva, Walter and Pearl, John Hoban, and Lawrence; pleasant; fair business. 20-21.—LYRIO (Dolan and Paul): Mr. and Mrs. Danny Mann, Robert Vanni, Curtiss and Wilson, and independent pictures; pleasant good business 20-21.—CLEMENT (A. H. Willis): Good business continuous, and Maton's Ladies' Orchestra, Edith Darnell, and the latest Licensed pictures played 20-21.

PORTSMOUTH.—THEATRE (P. W. Hartford): Vaudeville and pictures Dec. 19-24; to fair business. The Charles K. Harris co. 20-23; presented The Blockhead, The Convict's Daughter, and Mr. Plaster of Paris; business fair. The Young Adams co. 2-4. U. T. C. 10. Soul Kiss 15.

NEW JERSEY.

NEWARK.

Maudie Adams at the Newark—Julius Steger Did Well at Proctor's.

Maudie Adams said a welcome visit to the Newark Theatre Dec. 29-31, presenting What Every Woman Knows. Of the enactment of this Harris comedy little need be said, save that it was quite perfect. As Maudie Adams brought out all her magnetism and captivated the audience. Arthur Byron, H. Peyton Carter,

David Terrance, and Fred Tyler were faithful reproductions of their Scotch prototypes. As the comtesse Dorothy Dorr was excellent. Others in the cast are Lonsdale Hare, Lillian Walgrave, Lillian Spencer, James L. Carhart, Wallace Jackson, and W. H. Gilmore. Seven Days 1.—The Commuters 7.

Thomas H. Egan presented three plays 20-31 at the Columbia Theatre, a Self-Made Man, The Belle and Dr. Jekyll and Mr. Hyde.

Julius Steger was the headliner at Proctor's 20-31. Others were Little Billy, Melonette Twinn and Clay Smith, Viltrop and Germetia, Leonard, Louder and co., Frankie Carones, Jerry Grady and co., Arthur Whitelaw, and Michael H. Fitzgerald.

The seating capacity of the Empire Theatre was taxed 20-31. Harvey Gerard's Pullins of the Day came to please. Gertrude Hayes, who is Newark favorite, scored.

One Bill's Vanity Fair played to record-breaking audiences at Waldman's Opera House 20-31. Billie Kichie and Richard McAllister kept the audience in an uproar. Messrs. Howard, Lewis and Good, and the Minnie Francis La Couver, and Sylvia were encored again and again.

A dandy programme crowded the Court 20-31. Braggar Brothers, Grace McKee, the Healy Sisters, De Lamo's trained dog Schnitz and Fredi, Lena Frazier and co., Hobson and Deland, Leona Guernsey, Guman and Lamar, Smith and Vera.

Harry Lauder and co. are crowding the Arcade Theatre.

JERSEY CITY.

The Rosary Attracted Good Business to the Majestic—Other Good Offerings

The holidays brought business up to record mark.

The Rosary was the offering at the Majestic Dec. 20-31 to excellent business. The play is a peculiar one, and works around a Catholic priest and unbelieving atheist. There is comedy one moment, then tears. The production is a good one, with a most competent cast. Louis Shea as the big-hearted priest is a finished actor. He handles the part with good judgment and makes all he can of the strong scenes and drama. Carolyn Gates plays a dual role and she does justice to the parts. Robert Brister plays the part of the husband, Manuel Sarder (that of the usurper, Mons. Lee as Kathleen, J. Francis Dillon, George N. Leary, and Gertrude Keith, all of whom are excellent. Rose Stahl in The Chorus Lady 2-7. The Third Degree 9-14.

Cinderella and the Prince at the Orpheum 20-31 required the services of every member of the popular Spooner Stock co., and it was a most creditable and pleasing production. Edna May Spooner as the princess and the drudge did clever work, and the usual charm was about her throughout the entire three acts. Careful attention had been paid to the staging and special music was rendered. The favorites of the co. were all on their mettle and made good. Harold Kennedy and Florence Hill were the marionettes and they got all the fun of the parts that could possibly be desired. They were supported by Raymond Whittaker as the Prince, Neil Barrett as the King, Lella Davis as queen of the fairies, and Robert Spooner as the harlequin were clever. Edith Sweeney proved to be a graceful dancer. Even Treasurer William D. Waldron went on as Uncle Sam. In the Bishop's Carriage 2-7.

Love Marston's Dreamland Burlesques came back to the Bon Ton Theatre 22-24 to fine patronage. This is one of the best shows in the Western wheel and Marion himself is a whole show. He has a hard working lot of people with him. The World of Pleasure co. were here 24-25 to packed houses. The show is an immense one, with a number of good people. The leaders are Dorothy La Mar, Eva Mail, Fay Tunis, Marion Hastings, Harry Marks Stewart, Mlle Fox, Harry B. Post, Manning and Drew. Broadway Gaiety Girls 20-31. Star Show Girls 2-4. The Merry Whirl 5-7.

Charles Kidder, property man at the Matinee Theatre, Schenectady, N. Y., formerly of this city, completed at 11 a.m. 20 a 107-mile hike from Schenectady to this city. He reported on the stage here of the Majestic Theatre, where he is well known. Mr. Kidder is stopping with his grandmother in this city.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Human Hearts was the holiday offering, both matinee and night, and although this popular priced play of the Arkansas hills had frequently been seen here, yet an audience that completely filled the Auditorium was in attendance at the evening performance, and, judging from the frequent applause, were evidently pleased with this mediocre attraction; E. A. Anson, Henry Yorker, Grace M. Leonard and Baby Frazier, Madeline Gowers special mention. Burton's leaping canines and circus was the top number on the vaudeville bill 24. The intelligence displayed by these animals called forth rounds of applause. George Wachs, that clever German comedian, also amused. Good business. Vaudeville 7.—TENN: Manager Lanning was in Trenton 27, visiting his son, Jack, who is in Trenton, who has been indisposed for some time. Chief Iron Horse is filling a singing engagement at the Majestic, where business continues good. J. WILL BURN.

TRENTON.—STATE STREET: What do you think of capacity houses for the week before Christmas? Well, that has been the rule at the State Street Theatre in spite of the fact that the headline act, H. A. Davis and co. in His Last Bet, was so unsatisfactory that it was canned after the Tuesday performance. Barton's Pony and Dog Circus played. Fannie Belvidere on the slack wire. Roy Ransford, comedian, made the hit of the show. For Dec. 22-24: Markey and Cameron did a fair singing act; the Tommy Atkins and the Scotsman on Guard, Gertrude Peck, singing comedienne, did well; Cauldwell and Felton, Newvall and Corwin in The Money Snatcher got by; Jack Boyce, monologist, was a scream from start to finish. The police benefit 21 was a great success; over 3,000 people attended the performance. ALBERT C. D. WILSON.

FATERNON.—LYONUM (P. J. Gilbert): Jacob Adler Dec. 18-24 pleased good audiences. At the Old Cross Roads 24-26.—OPERA HOUSE (John J. Goetelhus): Offered the Play-ers 19-24 in Our New Minister to fair houses; co. capable. Week of 20-31. The Man on the Box.—MAJESTIC (W. H. Walsh): Offered the

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PENNSYLVANIA.

PITTSBURGH.

Business Resumes Its Normal Condition—Attractions of the Week at the Theatres.

PITTSBURGH, Dec. 31.—Business resumed its normal condition at the playhouses this week, when all of them were largely attended and the varied bills offered warranted it.

The House Up is acted by an adequate company and well mounted at the Nixon, and pleased the large audience. For the coming week The Fortune Hunter, with John Barrymore, to be followed by Otis Skinner in *Alcega*.

Thomas A. Wise and a capable supporting company were seen in *A Gentleman from Mississippi* at the Alvin, and it was a humorous entertainment nicely mounted. The Fourth Estate is announced for next week, and The Chocolate Soldier underlined.

The production of *A Woman's Way* at the Duquesne by the Harry Davis Stock company was enjoyed and deserving of praise. Safety Jane will be played the coming week.

The Lyceum's crowds were amused by Ward and Vokes in their latest vehicle, The Trouble Makers, which is succeeded by Hailon's *Superba* and Chaucery O'Leary in *Barry of Ballymore*.

The Girls from Dixie Dec. 31, at the Nixon, at Harry Williams Academy, and Singer's Serenaders, with Owen Moran added, at the Gayety, both received their share of the general good business.

The Yale University Dramatic Association, Inc. presented *Ventaglio* (The Fan) at the Nixon on last Thursday afternoon.

ALBERT S. L. HEWES.

SCRANTON.—LYCEUM (Thomas M. Gibbons): The Nigger Dec. 26, 27, with matinee; an exceptionally strong and well-balanced cast; delighted three excellent houses. Catherine Carter as Georgiana Byrd, Fred Eric as Phillip Morrow, and Elizabeth Haines as Clifton Hayes scored very successful individual hits.

son Hayward as "Mammy," James Dickson as Simms, Bertha Welch as Mrs. Byrd, and J. L. Clark as Senator Long were excellent and merit special mention. Low Dockstader's *Minstrels* 25, with matinee; a very good cast, to two excellent houses, despite the very inclement weather.

The singing was up to the usual standard, especially the quartette, Messrs. Falk, Ellis, McKenna, and Campbell. The orchestra, under the direction of Professor E. V. Capero, was excellent. The funny men were very funny and everybody was pleased. In Robertson's *The Passing of the Third Floor Back* (return) 29, with matinee; co. and business excellent.

The people who scored on their former visit here, a short time ago, did the same this time, and the two audiences were delighted with the play. Wright Larimer 30, *Henrietta Crossman*, *Daddy Duff* 1, *Shadows* 4, 5.—COLUMBIA (G. Nelson Teters): *Dave Marion* and his Dreamland Burlesques in *The Aeronaut* 26-28; co. excellent, to capacity business. *Dave Marion* and *Agnes* *Shelley* were delighted with the play.

The Americans in *The Song Hits* of the Season, Fun in a Restaurant, and *The Trial of the Girl in Blue* 29-31; co. excellent, to capacity. Teddy Simonds as Jefferson De Angelis, all Genes from the *Mikado* scored a decided hit.

Genes from the *Mikado* scored a decided hit. Nelson, and Krusch, merit special mention. Broadway Gaiety Girls, with Carmelo's Parisian Models, 2-4. *The World of Pleasure* 5-7.—POLI (J. H. Docking): The best bill of the season, with *Lois*, the Indian Girl, as a headline, excellent. *Lois*, the Indian Girl, as a headline, excellent. *Lois*, the Indian Girl, as a headline, excellent.

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large returns. Plays: The Powers That Be, Shore Acres, The Reformer, The Alvin Limited, The Walls of Jericho, At Finley Ridge, College Days, a musical comedy, booked to play afternoon and evening performances on 29, but the house manager closed after the matinee and refunded several hundred dollars (advance sale) for evening performance. In Robertson's *The Passing of the Third Floor Back* 30; advance sale very large and promises to be a record breaker for the season. Vogel's *Minstrels* 30; prospects very good, as this is the first *Minstrels* booked in over two years. Otis's *Comedians*, booked for 5, & canceled, until later in the season. Guy Brothers' *Minstrels* 17. Grandstart 34.

YORK.—OPERA HOUSE (R. C. Peltz): The Three Twins delighted a large audience Dec. 18. A Royal Slave played to fair business, matinee and night, 17. The Great Machine, Hypnotist 19-24 to poor business; performance unsatisfactory. The Country Boy played to two large houses 20; performance giving great satisfaction. The Piping Line 27. Girl of the Mountains 28. The Merry Widow 29. Duck-Headed Men 30. The Merry Widow 31. White Squares 32.—AUDITORIUM (R. C. Peltz): A bill of merit 20-31; excellent. Dan J. Harrington, ventriloquist; the Four Dwellers, clever juveniles; the Three David Brothers, comedy musical artists; Rose Komer, with her singing, acrobatic and dancing; Joe Finky; Crumley and Davis comedians; Miller and Alwood in a skit. A Warm Reception, and Joe Fenton and Brothers, athletes.

HARRISBURG.—MAJESTIC (N. C. Mielick): The Girls from Dixie Dec. 31; fair business; good co.; pleased. The Blue Mounds 28; fair matinee; full night house; co. very good. Play well received. Wanda Ladlow in the role of the Blue Mounds was very attractive and charming, and has a sense of the value of her lines and business. The Merry Widow 27; good house and pleased. The Merry Maiden 26; full house; solely males; good show; plenty of action.—ORPHEUM (C. W. H. Haines): Week of 20-31; *Dancing Brothers*, *Wright and Larimer*, *Brown, Harris and Brown*; *Eight Goshawks*, a novel act; James H. Cullen, Jolly Willard Neal, Juliet Arnold and her four elephants; attendance good for the holiday week.

ROCKFORD.—OPERA HOUSE (A. and L. Sablosky): The Girl of the Mountains Dec. 29, 30, 31; large audience. The Philadelphia Orchestra, eight-day musicians, H. H. Haines, conductor, and Theodore Rich, soloist, 25. This was the society event of the season and was largely attended; every number was enjoyed by an audience that taxed the capacity. Reunion, a New York 31. Mr. Friend Hogan 2.

GARRICK (L. Sablosky): *Presenting* 20-31 the strongest bill of the season. The favorites were: Clay Clement and co. in *The Outlaw*, Cornell and Harvard in high-class singing act; Tillman and Dooley, comedy acrobats; the Tynan Cantelini in miniature musical comedy, and Wood and Lewis in the *Bedroom and Best Man*; pleased large audiences.

WILLIAMSPORT.—LYCEUM OPERA HOUSE (L. J. Pisk): *Kira Brown* Dec. 28, 29, 30, 31; first half of week in *Howling the Wind*, The Eternal City, Brown of Harvard, The Sign of the Cross, and *Glassmates*; opening day 8, R. O., and continues good business to appreciate the audience; all plays nicely staged; a well-balanced co. Messrs. Kirk Brown, J. H. Taylor, and Marguerite Fields were warmly received; J. H. Taylor is a Williamsport boy, has many friends. The White Squares 2. The Nigger 5.

WILKES-BARRE.—OPERA HOUSE (D. M. Caspman): In Robertson and co. in *The Passing of the Third Floor Back* Dec. 29, 27, 28, 29, 30, 31; excellent. *Lois*, the Indian Girl, as a headline, excellent. *Lois*, the Indian Girl, as a headline, excellent. *Lois*, the Indian Girl, as a headline, excellent.

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newsboys and kiddies were given a free treat 25.

CHESSTER.—WASHBURN (Lynn Washburn): *Vanderbilt* and *Picture Palace* 25, 26, 27, 28, 29, 30, 31; excellent. *Vanderbilt* and *Picture Palace* 25, 26, 27, 28, 29, 30, 31; excellent. *Vanderbilt* and *Picture Palace* 25, 26, 27, 28, 29, 30, 31; excellent.

JOHNSTOWN.—CAMBRIDGE (H. W. Schaefer): The Girls from Dixie Dec. 31; fair business and good attraction. The House Up, 29, 30, 31; good performance, to capacity. *Vogue of the Country Boy* 28. The Merry Maiden 27. *Picture Palace* 26. *Picture Palace* 25. *Picture Palace* 24. *Picture Palace* 23. *Picture Palace* 22. *Picture Palace* 21. *Picture Palace* 20. *Picture Palace* 19. *Picture Palace* 18. *Picture Palace* 17. *Picture Palace* 16. *Picture Palace* 15. *Picture Palace* 14. *Picture Palace* 13. *Picture Palace* 12. *Picture Palace* 11. *Picture Palace* 10. *Picture Palace* 9. *Picture Palace* 8. *Picture Palace* 7. *Picture Palace* 6. *Picture Palace* 5. *Picture Palace* 4. *Picture Palace* 3. *Picture Palace* 2. *Picture Palace* 1. *Picture Palace* 0.

WASHINGTON.—NIXON (C. D. Miller): Irene Javon's Stock co. (return) Dec. 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; drew and business entire week in *Ignominy*, The Bell, Down on the Farm, Driven from Home, World Against Him, Rome and Juliet, *Chaucery O'Leary* Dec. 20-31. Day Morning (Charles H. Haines) Dec. 20-31. *Picture Palace* 25. *Picture Palace* 24. *Picture Palace* 23. *Picture Palace* 22. *Picture Palace* 21. *Picture Palace* 20. *Picture Palace* 19. *Picture Palace* 18. *Picture Palace* 17. *Picture Palace* 16. *Picture Palace* 15. *Picture Palace* 14. *Picture Palace* 13. *Picture Palace* 12. *Picture Palace* 11. *Picture Palace* 10. *Picture Palace* 9. *Picture Palace* 8. *Picture Palace* 7. *Picture Palace* 6. *Picture Palace* 5. *Picture Palace* 4. *Picture Palace* 3. *Picture Palace* 2. *Picture Palace* 1. *Picture Palace* 0.

LEWISTOWN.—TEMPLE OPERA HOUSE (R. H. Haverly): The Wolf Dec. 19; excellent co.; fair business. *Lois*, the Indian Girl, as a headline, excellent. *Lois*, the Indian Girl, as a headline, excellent. *Lois*, the Indian Girl, as a headline, excellent.

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OKLAHOMA.

ARDMORE.—ROBINSON'S OPERA HOUSE Just Out of College Dec. 28. Polly of the Circus 30.

OREGON.

PORTLAND.

Geo Weinberg Headed the Funmakers at the Helix—Henry Stockbridge Heard From.

The local Press Club gave its initial benefit performance at the Helix Dec. 30, netting a fund of over \$4,000, which will be used toward fitting out club rooms.

The Burgoonmaster opened at the Helix 29 and will remain until 30. Geo Weinberg, the originator of the role of the merry old Burgoonmaster, Peter Burgoon, is again at the head of the funmakers, and as a quantity humors and popular as he was years ago. All the soloists were well received. The chorus girls are young and work strenuously. Dobbs and his Arctic motion pictures 29, 30.

Baker Stock 30. Played to large audiences all week 18-24 at Baker, offering the clean, delightful comedy *Charles's Aunt*. Henry Stockbridge, as the bonus unit, easily managed to keep the house in a roar of laughter, and was ably seconded by John Burton, who was cast for Stephen Spottigna. The real aunt, as played by Lillian Andrews, was a most enjoyable performance.

The rest of the cast was evenly distributed among the capable members of the co., and the production was excellently staged. The Dollar Mark 30, followed by Girls 1.

Manager George L. Baker spent part of the week in Seattle, Wash., in the interest of the co. he is operating at that place, returning to Portland 24.

Grace Cameron in the title-role of Nancy at the Bengalour week 18 was good, though the supporting co. was not up to the same standard. Between the acts Miss Cameron rendered several popular vocal selections, which were enthusiastically received. Ole Olsen 25.

Charles M. Ryan has been made manager of the Grand Theatre. Mr. Ryan was formerly press agent of the Orpheum, which position has been filled by Mr. Woodruff. The Tourists was the attraction at the Loric 18-25 and it is reported houses were good all week. The Bang Room 30. JOHN F. LOGAN.

SALEM.—GRAND (John F. Courdry): A Broken Idol Dec. 19; excellent play and co. The Columbia Stock co. in *Brown's* in town and the Shepherd of the Hills 21, 22; pleased fair houses. Several grand opera 30.

MEDFORD.—OPERA HOUSE (Charles D. Haverly): The Burgoonmaster; canceled.

RHODE ISLAND.

PROVIDENCE.

May Irwin Popular Here—William Turner Made Big Hit—Other News.

Getting a Polish crowd a capital comedy at the Providence Opera House for the first day of the week Dec. 29-30 and drew good sized audiences. May Irwin in the one-act feature, displaying an unlimited wealth of clever comedy which appealed to the most general listener. Her collection, too, was splendid. The supporting co. George Gale, T. Chapman Ford, and Frances McGrath offered convincing work.

Olga Netherland closed the week of the

HUNTER BALTIMORE RYE

RIPE
RICH
MELLOW

Sold at all first-
class cafes and
by jobbers
Wm. L. BAKER & SON,
Baltimore, Md.

and breezy character with success. The Great Divide 2-7. News at every turn claimed the many villainous situations in Darkest Russia at the Imperial 20-31, where the Baldwin-Melville stock co. continued throughout the week. The cast is well selected and the vehicles proved startling enough to suit the most ardent lover of this particular style of drama. The Girl I Left Behind Me 2-7.

The Golden Crook co. at the Westminster 20-31 presented a fine bill. Billy Armstrong, Ed Johnston, and Jeanette Buckley received merited attention. Beauty Trust 2-7. Keith's offered an all-star programme for the holidays and packed the house at each performance. Ethel Green leads off with a delightful list of songs, followed by Ed Bernard, the Virgins, Signe Tysko, the Four Melody Makers, the Alpine Troupe, Hathaway, Kelly and Mack, the Kemps, O'Diva, the diving Venus, and the motion pictures.

Henry Collins has again returned to the Providence Opera House in the capacity of chief usher, a position which he held for nearly forty years until recently when he tendered his resignation. His many friends were not slow in extending congratulations upon his return. Clarence R. Chase made his first appearance with the Baldwin-Melville stock co. at the Imperial 20, contributing the juvenile role which was his first work stamp on him as a fixture with the co.

Edith Amorita Kelly, appearing with Hathaway and Mack at Keith's this week, is a Providence Girl, and with her companions offered one of the best singing and dancing acts that has been at the local house for some time.

The Players are again to the front with My Love in Livery, which they will present at the Palace Theatre 30 for the benefit of the Neighborhood House.

Edward Wallace, who appeared here with the Beauty at the Empire last week, was the defendant in a civil suit brought by Alice Bertha Wyatt, of New York, for money which she alleges she loaned him to meet a theatrical production in New York last year. Considerable publicity surrounded the case when Mr. Wallace was playing at the Empire, and it was only after giving bail to appear that he was allowed to continue the engagement. He has petitioned to the court to be allowed to take a post-deposit of \$10,000, but after hearing the evidence Justice Tanner withheld his decision and allowed Mr. Wallace's lawyer one week to file a petition for writ of prohibition with the Supreme Court. The case is still pending, however.

NEWPORT OPERA HOUSE (Ellis B. Holmes, rec. mgr.): Blanche King in The Yankee Girl Dec. 28. ITEM: Manager Holmes was presented on Christmas Day with a handsome silver mounted case, a gift from the employees of the house.

SOUTH CAROLINA.

CHARLESTON—ACADEMY (Charles R. Matthews): Paul Gilmore Dec. 28, and matinee. In The Bachelor; pleased two holiday audiences. Valued Whitman and co. in The Motting Pot 27 achieved a notable success; good house; applauded star and play. Nazimova 31. Seven Days 4. Merry Widow 7. Lottery of Love 22, 23.

ORANGEBURG—ACADEMY (J. M. O'Donnell): A Japanese Honeycomb Dec. 13; pleased good business. Paul Gilmore in The Bachelor 24.

FLORENCE—AUDITORIUM (F. Grand): Paul Gilmore in The Bachelor Dec. 23; came in on late train; performance began 10:15 P. M. to almost deserted house; fair performance.

SOUTH DAKOTA.

SIOUX FALLS—NEW THEATRE (Fred Becker): The Girl and the Kinnock Dec. 19; fair co. to a good house. Prince of Pilsen 24; excellent co. to nice business. The Bonny 25. Grandstar 26, matinee and evening. Only a Women's War 27. Winning Miss F. Hyland.

WATERLOO—GRAND (G. B. Du-mond): Reopening at Red Gate Dec. 23; good business. The Widow Perkins 27.

TENNESSEE.

KNOXVILLE—STAUER: Kyrie Bellow in Reopening Dec. 31. Frank McIntyre in The Traveling Salesman 3. George Evans' Honey Boy Minstrels 7. SIOUX: The Lion and the Mouse opened a week's engagement 20 to capacity business. At the Mercy of Tiberius 9-11. GRAND: week 28-31. Opened to big business with Col. Stewart, Billy Morris and Sherwood Sisters, Eddie Ross, and Herbert A. Flint and co.

CHATTANOOGA—ALBERT (F. R. Albert): Madame X Dec. 20, 27. The Merry Widow 31. The Lottery Man 30. LYRIC (H. G. Cassidy): George Evans' Honey Boy Minstrels 8. SIOUX (G. A. Neal): The Lion

and the Mouse pleased good business 15-24. As the Sun Went Down 28-31.

TEXAS.

SAN ANTONIO—OPERA HOUSE (Sidney H. Weis): The City Dec. 14-16; suffered from the bad weather during the three nights, the audience not being as large as the merits of the attraction warranted; matinee fairly well attended; it has been years since a play created so profound an impression as The City, the acting of Godfrey Stein in the role of Hancock being the subject of much discussion. A Prince of His Race 18; poor co. and business. The treat of the week was Mary Mansering in A Man's World 19; Miss Mansering played to S. R. O. business and deserved the highest praise for her excellent play and co. Bonnie Abbott Grand Opera co. 20, matinee and night. Madame Butterfly and La Boheme. George Evans' Honey Boy Minstrels 21. Mrs. Wiggs of the Cabbage Patch 22, Christmas matinee and night. My Cinderella Girl 23, 27. Billy Clifford 24, 28. The Girl from the U. S. A. 30. Just Out of College 31. The Girl from U. S. A. 6. ROYAL VAUDEVILLE (Joe M. Nix): La Rue's Imperial Musiciana, Arlington and Helston. Going to the Masquerade, Polly Barker, Joe and Ota Hayden, Kane Kicht Jap Troupe and pictures 15-24. HADEN F. SMITH.

SULPHUR SPRINGS—JEFFERSON (J. B. Thomas): William Morris, My Cinderella Girl Dec. 7; to good business and pleased. The Cow and the Moon 13; S. R. O. and pleased. The Girl from U. S. A. 14; light business; pleased. Polly of the Circus 21. ITEM: The Girl of the U. S. A. deserved good audience, and would have had one here, but played just on the heels of a well advertised attraction.

WACO—AUDITORIUM (Aaron Lashin): George Evans' Honey Boy Minstrels Dec. 20; first class, to large house. The Girl from U. S. A. 23; good co. to big house. MAJESTIC (Box Brothers): Vaudeville and pictures week, matinee and night, 19; fair, to good houses.

DENISON—OPERA HOUSE (J. H. Gardner): Going Home Dec. 17; co. arranged here. Polly of the Circus 21. The Flower of the Ranch 30. BROOKSTONE (H. Toner): 28-31; De Armond Sisters. ITEM: Irene Williams, of Denison, Tex., has joined Frederick Ward co. for the balance of the season.

BRYAN—COLONIAL (Johnson and Lawrence): Fred Wards in Just Out of College Dec. 1; pleased full house. Polly of the Circus 18; excellent business and performance. The Girl from the U. S. A. 20. My Cinderella Girl 30.

BONHAM—STINGER OPERA HOUSE (Stevenson and Wilson): De Armond Sisters co. Dec. 19-24 big business; well pleased. Billy Allen's musical comedy co. 16-18. Angel's Comedy 25-28. Climax 31.

GROESBECK—OPERA HOUSE (Anglin Brothers): Albert Taylor Dec. 19, 20; good co. and business. Last in Society's Whirl 3. The Climax Feb. 9.

GREENVILLE—KING OPERA HOUSE (Walter Bean): Polly of the Circus Dec. 20; pleased the largest audience of the season.

UTAH.

SALT LAKE CITY.

The Dollar Princess Drew Well and Pleased—The Revier Opened by Maude Leona.

The Dollar Princess at the Salt Lake Theatre Dec. 15-17 drew large and well pleased audiences. Daphne Glenn, although not known here, was well received. Will C. Vanderville, Edwin Gorman, Franklin Farman and Fred Lennor were each popular fun-makers. Barbara Babington and Miss Clamford were pretty and sang well. The chorus was very good. As a whole it is a good, big attraction. The Traveling Salesman 28-31.

The Orpheum presented a good bill week of 18, having several acts which are worthy as headliners. The Old Soldier Pridmore were greeted with much warmth. The Gus Onlaw Trio have the most unique wire novelty ever seen here, and created a sensation. McKee Rankin and Lionel Barrymore have a good act, but a bit too much for vaudeville. Leona Thurber and Harry Madison are humorous. Willard Simms and Marguerite Lucier are a scream of fun. Hilda Hawthorne is the first female ventriloquist we have had. Her singing is unusually good. His, the gymnast, was well received. The opening of the Revier Theatre 19 marks another epoch in the history of this house, which was formerly the St. James Hotel, then the Utah Theatre, then the Lyric, afterward the Shubert, and now the Revier. Harry Revier, who has been manager of the Majestic, a motion picture and vaudeville house, is reaching out, and given the house his own name. The opening bill was The Gold Mine, the co. being headed by Maude Leona, who is popular here, and houses have been packed. It is intended to keep the house open all the time as a regular

family theatre. Willard Mack and a well-balanced co. have been engaged to assist Maude Leona, and as long as this combination holds together, there will be good business.

At the Colonial De Wolf Hooper 10-31 presented a Matinee Idol to good business.

After the disagreement between Manager Emerson and William Ingersoll, in which the latter thought the rules imposed on him by the former justified him in remaining away and allowing the money to be returned to patrons, the house remained dark until 13, when it reopened in Mrs. Temple's Telegram, with David Herblin and Walter Seymour in the principal parts. Next week the new leading man, James Durkin, will open his engagement in The Girl of the Golden West. Jane Wrenning, who joined the co. recently, will have blanchette water old part, which, judging by the limited chances she has yet had, she will handle very well. The new theatre to be built by Sullivan and Connelley has been named the Empress, and it is said work will begin on it at the first of the new year. Their standing ad. has already been placed in the daily papers. Merry Christmas to all! G. E. JOHNSON.

VIRGINIA.

WINCHESTER—AUDITORIUM (F. H. Hable): The Man on the Box Dec. 23. The Climax 4. Cavalier Rustians 9. Creator's Band 8.

STAUNTON—SEVERLEY (Barkman and Shultz): Traveling Salesman 5. Madame Sherry 12. Creator's Band 13. George Evans' Minstrels 25.

LYNCHBURG—ACADEMY (Jim Farmer): Al. H. Wilson in Meta in Ireland Dec. 21; full house; well pleased. Kyrie Bellow in Raffles 29. Seven Days 30. Madame Sherry 2.

WISCONSIN.

RACINE—RACINE THEATRE (Daniel M. Nye): Winthrop Brothers' Stock co. are turning them away Dec. 25-1; their repertoire comprises A Poor Millionaire, Sheridan Keene, A Dutch Blockhead, Keppeler's Fortune, Men of the World, Sammy of the Plains, The Game, The Man of Her Choice; a strong feature of the co. is their own orchestra. Betty and the Baby 2. The Moulin Rouge Girls 3. U. T. C. 6. Lower Berth 13.

BELOIT—WILSON'S OPERA HOUSE (R. H. Wilson): Rockwell's Sunny South Dec. 23; pleased small house. A Prince of Sweden 26; two big houses. The Aubrey Stock co. commenced a week's engagement 27 to good house in The Bishop and the Thief.

WASHINGTON.

SPOKANE.

Louis Kelso and Arline Bolling Well Received—The Wino Circuit Organized.

The Honeymoon Trail played to large audiences at the Auditorium at three performances Dec. 23, 24. The co. including Fred Wyckoff, Louis Kelso and Arline Bolling was well received. Spokane Ladies' No. 47, 23. M. A. (benefit) 25. Bumper house; every theatre represented. The Chocolate Soldier 25-26. Maxine Elliott in The Inferior Sex 30, 31. Madame Laina Tetrassini 6.

The Three of Us, with Frances Slosson and Franklyn Underwood, in the chief roles, played to big business at the Spokane Theatre the week of 18. The Prince Chap is underlined for week of 25.

Lawrence and Sandusky Stock co., headed by Del S. Lawrence and Jane Vivian Kelton, has been rehearsing 221 Walls of Jericho since 20, to open the house 25.

Charles W. York, manager of the Spokane Theatre, said in an interview: "I am glad the outside world has recognized Spokane as a theatrical town. The Lawrence Players have a beautiful theatre to play in, but we have no particular fear as to George Baker, of the Baker cos., has the exclusive right to all of the latest shows which have been released for stock production."

John Cort, of Seattle, president of the National Theatre Owners' Association, who was here 22, said: "The National Theatre Owners' Association has signed an agreement with Klav and Brianger whereby the open door policy prevails for the next ten years. They will play their shows in all of our houses on every circuit. This insures both independent and syndicate attractions for the Auditorium Theatre in Spokane."

Wino Theatrical Circuit has been organized at Wenatchee, Wash., by Raymond Bell, of the Bell Theatre co., to establish a string of theatres in the smaller towns in Washington, Oregon, Idaho, and Montana. Lynn Chapman, of Wenatchee, is secretary and manager. One hundred and twenty towns have joined this circuit.

John Cort, of Seattle, was elected president of the Spokane Theatre Association 25. Calvin Helig is vice-president and Dan Weaver is treasurer, the secretary being S. Rommshaupt. While here Mr. Cort was entertained by Messrs. Weaver and Rommshaupt.

M. Oppenheimer, who is interested in the Orpheum and Washington theatres, will be appointed administrator of the estate of Harry Green, valued at \$50,250, as follows: Real estate, \$15,000; stock in the Combination Cafe Co., \$15,000; stock in Spokane Theatre, \$30,000; mortgages, \$5,000; life insurance, \$100; mining stock, \$500; personal property, \$500; household goods, \$250.

Acting on instructions from Mayor N. S. Pratt, the Rev. George W. Fuller and Dr. J. Glen Harrison, of Spokane, a Theatricals Committee, accompanied by Detective Paul Nichols, raided a penny arcade, conducted by A. Lane. W. S. McCREA.

SEATTLE.

Good Attractions and Business at All Houses—Miss Bunting's Warm Reception

At the Moore the Seattle Symphony Orchestra, under the direction of Henry Hadley, gave its fourth popular concert, matinee, Dec. 18, before a medium house. Mrs. A. H. Brush was the soloist and the program was thoroughly enjoyed. Dark 19-24. The Nigger 28-31. Seattle Symphony Orchestra 6.

The Time, the Place and the Girl 18-24 at the Grand was presented with snap and vim by a capable co. before houses ranging from medium to capacity. The production has been seen here before several times, but has lost some of its popularity. In the cast were Gertrude Kauter, Amanda Hendricks, Jeanette Peterson, G. M. Gil-

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week longer 25-31, and good business prevailed. What happened to Jones 2-7.
The attraction at the Alhambra was The Girl Behind the Bars, which drew houses ranging from small to 25-30. Miss Bunting was given a very warm and flattering reception. In the cast were Kathleen George, Marguerite Dwyer, Edward Kellie, O. M. Williamson, George A. Whitaker, George B. Berrell, Frank H. Seaward and others. Sold into slavery 2-31.
The Lela was dark 2-23. Mrs. Alex. Pantages gave her annual Christmas treat 24 for the benefit of poor children and the affair was thoroughly enjoyed. Lewis and Lake Travesty co. 25-31.
BENJAMIN F. MESSERVEY.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kemery): Polly of the Circus Dec. 16; pleased good house. The Man of the Hour 20.—HIF-PODHOME (Ed. Hehle): William Schilling and co. Stepps and Leroy presented Sisters 18-21; a good card. The Five Astounding Bakers, the Q Karos, Harry and Kathryn Mitchell, and Lady Carman 22-24.
CLARKSBURG.—OPERA HOUSE (Will Debon): Phil Ott's Comedians Dec. 20-22. Johnny Wise Vaudeville 20-31. County Sheriff 2.—ITEM: Stage hands presented Manager Debon with a handsome smoking set for Christmas.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joffe): Al. Wilson Dec. 20; failed to please S. H. O.; co. fair. Lion and the Mouse 4. Traveling Salesman 5. Madame Sherry 10.
WISCONSIN

WISCONSIN

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): Barnum Bailey closed week's engagement Dec. 24; pleased. Station's U. T. C. O. 31. Frank R. Long co. 2-7. Baby Cameron 21. The Commuters 26. Daisy Cameron 27.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): A Winning Miss Dec. 25; two performances to fair business; pleased. Seven Days 30.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard): The Manhattan Stock co. in My Dixie Girl and Little Miss Robinson Crusoe Dec. 26, matinee and evening.

APPLETON.—THEATRE (E. L. Goldberg): Hickman-Henry co. in repertoire Dec. 25-31; pleased large audiences. Baby Mine 15.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): House of a Thousand Candles Dec. 28.

CANADA.

MONTREAL.

Oscar Wilde's Play Well Received—Bills of the Week and Local News.

The Grand Opera co. closed a successful season of eight weeks at His Majesty's Dec. 24. After the close of the performance 32 the co. rendered "A Hymn of Praise to Rosini," by Signor Jacobini, the talented leader of the orchestra, who has contributed much to the success of the company and dancing, the recipient of a number of tokens from the co. as a whole and from individual members. The co. is now playing a season in Quebec.
The importance of being earnest opened at His Majesty's 25, with a holiday matinee. Oscar Wilde's fantastic comedy was capably rendered. A. E. Matthews as Algy and Hamilton Beville as John Worthing both did excellent work. Albert Tavernier contributed a neat sketch of Osean Chasuble. Florence Edney was an amusing Miss Prism. Irene Fenwick a charming Cecily, and Jane Fisher a good Lady Cecily. Ethel Winthrop, while suffering from a severe cold, did capable work as Lady Blackmail. May Robson 2-7.

Grace Van Stoddard, always a favorite here, opened at the Princess with a matinee 25 to big business. Her sister, a Bridal Trill. Miss Van Stoddard proved herself as capable as ever and scored both in singing and in acting. Harry McDonough and Robert G. Pitkin supplied comedy of a first-class brand, and the chorus, both for singing and dancing, deserves a special line all to itself. Grace George 2-7.
Lydia Barry, a daughter of W. Barry, of Barry and Fay, is easily the headliner at the Orpheum this week; her songs and humor are original and taking. George Felix and the Barry Sisters created laughter with The Boy Next Door.

There is an exceptionally good bill at the Francis this week. Leslie Morosco and co. in A Million for a Wife is easily the headliner; the sketch is exceptionally bright, witty and well played. Miss Reimer is a wonderful contortionist. Julia Wood is clever, and Swan and Barnard as funny as ever.

Miner's Jardin de Paris Girls at the Royal appear to advantage in a musical satire called Agaville; it is well staged and mounted. Corn Livingston, the female wrestler, is a feature. The ever popular Two Orphans forms the holiday bill at the National.

Michael Costa, violinist, and the Delmonds are the features at the Lyric.
Dorothy Holmes (Mrs. Leslie Morosco) played her home town, Montreal, for the first time this week. She was the recipient of a good deal of social attention and a number of box parties attended the Francis to see her.

The Montreal branch of the T. M. A. Lodge 44 held their annual meeting for the election of officers Dec. 18. John Coleman was elected president for the third time; Pete O'Neill, corresponding secretary; John Howe, recording secretary; P. J. Ryan, treasurer; J. Venot, sergeant-at-arms, and Harry Francis, chairman.

OTTAWA, ONT.—RUSSELL (P. Gorman): Wildfire Dec. 20-22; good business. Frederick Clark in The Manganman 23. The Thief 30. 31. The Cat and the Fiddle 2. The Grand Opera co. of Montreal will present La Boheme, Carmen, Maudslayi and Madame Butterfly at the Victoria (Gus S. Greening); Schicht's Maikins, Dooley and Bayles, Nellie Nichols, Layne and Benjamin, Haviland and Thornton, Sprague and McNeese, Field Brothers, and pictures to big business 20-31.—FAMILY: Vaudeville and pictures to big business 20-31.—GRAND: Murray Mackey co. in repertoire to good business 20-31.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The W. S. Barkins co. opened to two large holiday houses 20, presenting The Runaways at the matinee and For Her Sake at the evening, closing; performance very favorably received. In the co. are Mignon Ozer,

Ernestine Mohler, Caryl Hastings, Pauline Palmer, Maurice Franklin, Fred La Duke, Paul Webster, Hiramstead Prince, Walter Woodall, F. Anderson and Harry English.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): Williams-Mackey Stock co. 10-24; to fair business. Simpson Hogg co. 20-22; opened to good business. Wildfire 29. The Manganman 31. The Thief 2. Cat and the Fiddle 3.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilson): The Thief Dec. 14; excellent, to fair house. Guy Brothers' Minstrels 19; fair, to light business.

BELLEVILLE, ONT.—GRIFFIN FAMILY THEATRE (W. Haggard): The Thief Dec. 27 canceled. Wildfire 30.

HAWAII.

HONOLULU.—ORPHEUM (J. C. Cohen): George S. Howard and co. closed a very successful two weeks' Dec. 17; the co. put on two plays a week and drew excellent business; their leading woman, Betty Jonson, is exceedingly pretty and clever, and the support was excellent; Mr. Howard played the comedy parts and Robert McKim took the leads.—BIFOU (Sam Korbey): This new house opened to capacity 5 with the American Musical Comedy co.; Manager Korbey brought down his own orchestra from the coast and business has been phenomenal; the house seats fifteen hundred and is cool and comfortable.—SAVOY (Jack Scully): The Malan McGrath Comedy co. are pleasing large audiences; Nellie Howard and Dot Raymond are doing specialties.—ITEMS: Manager Scully has just taken over the Empire Theatre and is renovating and remodeling this popular house.—The Park Theatre, the Art Theatre and the Novelty Theatre have their share of patronage.—The Great American Show, comprising features of Barnum and Bailey's Circus, are playing to crowds in a large tent in Ala Park.
THE BOHEMIAN.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in reach as on or before that day.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Fortus, Mo., 5. Boone Terra 6. DeLago Flat River 7. Dec. 10. 11. Fredericktown 11. Charleston 12. Hinton 13. Harrisburg 14. ALIAS JIMMY VALENTINE (Lieber and Co., mgrs.): Detroit, Mich., 2-7.
ALLEN, VIOLA (Lieber and Co., mgrs.): Pine Bluff, Ark., 4. Memphis, Tenn., 5-7. Birmingham, Ala., 12-14.
ANGELIN MARGARET (Lieber and Co., mgrs.): Springfield, Mass., 4. Troy, N. Y., 5.
ANNIE LAURIE (Fred G. Parker, mgr.): Gault, Ont., 4. Berlin 5. Lindsay 6. Owen Sound 7.
ARIZONA (C. A. Williams, mgr.): Ottumwa, Ia., 4. Ft. Madison 5. Hannibal, Mo., 6. Monterey 7. Sedalia 8. Des Moines 9. Alton, Ill., 10. Paducah, Ky., 11. Cairo, Ill., 12. Jackson, Miss., 13. Little Rock, Ark., 14.
ARRIVAL OF KITTY (Doberty Collins, mgr.): Kingsburg, Va., 4. Albans 5. Knoxville, N. Y., 6. Plattsburg 7.
ARSEN LUPIN (Charles Frohman, mgr.): Boston, Mass., 2-14.
AS THE SUN WENT DOWN (Arthur C. Alton, mgr.): Birmingham, Ala., 2-7. Atlanta, Ga., 8-14.
AT THE MERCY OF TIBERIUS (Glasier and Stair, mgrs.): Knoxville, Tenn., 2-4. Chattanooga 5-7. Louisville, Ky., 8-14.
AT THE OLD CROSS ROADS (Arthur C. Alton, mgr.): Worcester, Mass., 2-7.
AVIATOR (The Ochs and Harris, mgrs.): New York city Dec. 2—Indefinite.
BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 25—Indefinite.
BARRYMORE ETHEL (Charles Frohman, mgr.): New York city Jan. 2—Indefinite.
BARRY BLANCHIE (David Belasco, mgr.): New York city Nov. 18—Indefinite.
BILLY KYLIE (Charles Frohman, mgr.): Selma, Ala., 4. Montgomery 5. Pensacola, Fla., 6. Mobile, Ala., 7. New Orleans, La., 8-14.
BILLY HUB (Karl and Bringer, mgrs.): Memphis, Tenn., 2-7. Houston, Tex., 13-14.
BERNHARDT SARAH (W. F. Connor, mgr.): Hartford, Conn., 4. Springfield, Mass., 6. Boston 8-14.
BEVERLY (Bastons: Delamater and Norris, mgrs.): Gault, Ont., 4. Woodstock 5. Hamilton 6. Toronto 8-14.
BEVERLY (Western: Delamater and Norris, mgrs.): Oskaloosa, Ia., 4. Grinnell 5. Marshalltown 6. Waterloo 7. Cedar Rapids 8. Clinton 9. Rock Island, Ill., 10. Burlington, Ia., 11. Ft. Madison 12. Keokuk 13. Quincy, Ill., 14.
BILLY: Augusta, Me., 4. Haverhill, Mass., 5. Lawrence 6. Newport, R. I., 7. Fall River, Mass., 8. New Bedford 9. Taunton 11. Providence 12. 13-14.
BILLY (P. B. Headley, mgr.): Omaha, Neb., 1-4. Des Moines, Ia., 12-14.
BLANNEY, HARRY CLAY (Henry Pierson, mgr.): Columbus, O., 2-4. Dayton 5-7. Chicago, Ill., 8-14.
BLUE BIRD (Winthrop Ames, director): New York city Dec. 1—Indefinite.
BLUE MOUSE (The Carpenter, prop.): Winchester, Ky., 4. Richmond 5. Lexington 6. Nicholasville 7.
BREWSTER'S MILLIONS (Al. Rich, mgr.): Chicago, Ill., 1-21.
BURN S. BILLY (Charles Frohman, mgr.): New York city Dec. 20—Indefinite.
CAMERON DAISY (Kerr Amusement Co., Inc., mgrs.): Merrill, Wis., 4. Waupun 5. Black River Falls 6. La Crosse 7. Albert Lea, Minn.
CAMMELL, MRS. PATRICK (Charles Frohman, mgr.): New York city Dec. 19-Jan. 7.
CARTER, MRS. LESLIE (John Gori, mgr.): New York city Nov. 29-Jan. 7.
CAUGHT IN MID-OCEAN: Baltimore, Md., 1-14.
CHOKERS (Star and Havila, mgrs.): St. Paul, Minn., 1-7. Minneapolis 8-14.
CITY, THE (Messrs. Shubert, mgrs.): Washington, D. C., 2-7.
OLIMAX, THE (Southern: United Play Co., Inc., mgrs.): Arkansas City, Kan., 4. Perry, Okla., 5. Bartlesville 6. Claremore 7. Vinita 10. Muskogee 11. McAlester 12. Shawnee 13. Ardmore 14.
OLIMAX, THE (Western: United Play Co., Inc., mgrs.): Yakima, Wash., 4. Ellensburg 5. Roslyn 6. Cle Elum 7. Tacoma 8. Aberdeen 9. Wenatchee 10. Hima 11. Centralia 12. Olympia 13. Tenino 14.

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10, Demopolis 11, Meridian, Miss. 12, Yasco 13, Jackson 14.
DANIELS, FRANK (O. B. Dillingham, mgr.): Philadelphia, Pa., 26-Jan. 21.
DILL, MAX M. (San Francisco, Cal., Oct. 24-25).
DOLLAR PRINCESS (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 19-Jan. 14.
DOLLAR PRINCESS (Charles Frohman, mgr.): San Francisco, Cal., 26-Jan. 14.
DREHMER, MARIE (Law Fields, mgr.): Buffalo, N. Y., 2-7.
ELTINGER, JULIAN (A. H. Woods, mgr.): Indianapolis, Ind., 2-4.
FLORENCE, MAX, MUSICAL COMEDY: Salt Lake City, U., Oct. 15—Indefinite.
FOLLIES OF 1910 (Florence Kieffeld, mgr.): Brooklyn, N. Y., 2-7.
FRENCH OPERA (Julius Laroche, mgr.): New Orleans, La., Nov. 22—Indefinite.
GENIE, ADELIN (Klaw and Erlanger, mgr.): Boston, Mass., 26-Jan. 7.
GIRL OF MY DREAMS (Joe M. Gaites, mgr.): Philadelphia, Pa., 26-Jan. 22.
GLASSER, LULU (Messrs. Shubert, mgrs.): New York city Nov. 22—Indefinite.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Kansas City, Mo., 1-7.
GRAND OPERA: Chicago, Ill., Indefinite.
HAPPY BOULGIAN (Gus Hill, mgr.): Detroit, Mich., 2-7.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 15—Indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Chicago, Ill., 26-Jan. 7, St. Louis, Mo., 8-14.
HONEYMOON TRAIL (Fitzgerald and Kelly, mgrs.): Portland, Ore., 1-7, Seattle, Wash., 15-18.
HOPPER, DE WOLF (D. V. Arthur, mgr.): Wichita, Kan., 4, Salina 6, Junction City 9, Comocella 7, Kansas City, Mo., 8-14.
IN PANAMA (Al. Rich Production Co.): Terre Haute, Ind., 8, Indianapolis 9-7.
IRVING PLACE OPERA (Cohan and Harris, mgrs.): New York city Sept. 2—Indefinite.
IRVING PLACE OPERA: Brooklyn, N. Y., 2-7, Baltimore, Md., 1-4.
JAMES, ELINOR (Cohan and Harris, mgrs.): New York city Jan. 2—Indefinite.
JOLLY BACHELORS (Law Fields, mgr.): St. Paul, Minn., 1-7, Chicago, Ill., 8—Indefinite.
JUST OUT OF COLLEGE (Bohner and Campbell, mgrs.): Tampa, Fla., 4, Bremen 6, Bay City 9, Houston 7, Galveston 8, Port Arthur 9, Beaumont 10, Crowley 11, La Fayette 12, New Iberia 13, Alexandria 14, Shreveport 15.
JUVENILE BOSTONIANS (R. E. Lang, mgr.): Yorkton, Can., 4, Russell 6, Minneapolis 7, Hamilton 9, Niagara 10, Melville 11.
LITTLE DAMESEL (Henry W. Savage, mgr.): Chicago, Ill., Dec. 25—Indefinite.
MCBOY, BESSIE (O. B. Dillingham, mgr.): Boston, Mass., Dec. 26-Jan. 14.
MACDONALD, GILBERT (Werba and Lancher, mgrs.): New York city Dec. 25—Indefinite.
MCADDEN'S FLATS (Barton and Wiswell, mgrs.): Des Moines, Ia., 1-4.
MAON, OLLIE (Sam Blair, mgr.): Biabea, Ark., 6, Tucson 8, Phoenix 7, Prescott 9, Jerome 10, San Bernardino, Cal., 15, Redlands 16, Riverside 17.
MADAME SHERRY (Co. A: Woods, Frasse and Lederer, props.): New York city Aug. 30—Indefinite.
MADAME SHERRY (Co. B: Woods, Frasse and Lederer, props.): St. Louis, Mo., 25-Jan. 7, Evansville, Ind., 8, Louisville, Ky., 9, Indianapolis, Ind., 12-14.
MADAME SHERRY (Co. C: Woods, Frasse and Lederer, props.): Norfolk, Va., 2-4, Richmond 6-7, Lynchburg 8, Bluefield, W. Va., 10, Roanoke 11, Staunton 12, Charleston, W. Va., 13-14.
MADAME TROUBADOUR (Messrs. Shubert, mgrs.): Chicago, Ill., 25-Jan. 7.
MAHATTAN OPERA: Balabridge, Ga., 8-11, Ocala, Fla., 9, Albany, Ga., 7, Macon 9-11, Newnan 12, Cartersville 13-14.
MARRIAGE A LA CARTE (Lieber and Co., mgrs.): New York city Jan. 2—Indefinite.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Atlanta, Ga., 2-4, Birmingham, Ala., 5, Mobile 7, New Orleans, La., 8-14, Lake Charles 15.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): Annapolis, Md., 4, Danville, Va., 6, Raleigh, N. C., 8, Wilmington, Del., 7, Charlotte, Ga., 9, Asheville 10, Greenville 11, Columbia 12, C. 13, Charleston 14.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—Indefinite.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): Philadelphia, Pa., Dec. 19—Indefinite.
MIDNIGHT SONS (Law Fields, mgr.): New York city 2-14.
MIDNIGHT SONS (Law Fields, mgr.): Memphis, Tenn., 1-4.
MILLIONAIRE KID (Kilroy and Britton, mgrs.): Grand Rapids, Mich., 1-4.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Baltimore, Md., 2-7.
MOORE, VICTOR (Frasse and Lederer, mgrs.): Dayton, O., Indefinite.
MULLAWY SISTERS' MUSICAL COMEDY (Sidney Cox, mgr.): Vancouver, B. C., Indefinite.
MY CINDERELLA GIRL (O. J. Delamater, mgr.): New Iberia 4, La Fayette 6, Alexandria 8, Baton Rouge 7, Natchez, Miss., 9, Monroe 10, Vicksburg, Miss., 11, Yasco 12, Jackson 13, Clarksville, Ark., 14, Helena 10, Jonesboro 17, Memphis, Tenn., 18.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Muncie, Ind., 4, Anderson 6, Crawfordsville 9, Brazil 7, Terre Haute 8, Frankfort 9, Peru 10, Robinson, Ill., 11, Bloomington, Ind., 12, Washington 13, Vincennes 14, Evansville 15.
MY FRIEND HOGAN (Edw. Holland, mgr.): Toledo, O., 2-4, Columbus 6-7.
MY FRIEND HOGAN (Southern: Edw. Holland, mgr.): Dover, Del., 4, Harrington 5, Georgetown 6, Crisfield, Md., 7.
NAUGHTY MARIE (Oscar Hammerstein, mgr.): New York city Nov. 7—Indefinite.
NEWLYWEDS AND THEIR BABY (Eastern: Leffer-Bratton Co., props.): Wheeling, W. Va., 2-7, Philadelphia, Pa., 8-14.

NEWLYWEDS AND THEIR BABY (Western: Leffer-Bratton Co., props.): McCook, Neb., 5, Lincoln 6, T. Fremont 9, Columbus 10, Norfolk 11, Sioux City, Ia., 12, Yankton, S. D., 13, Mitchell 14, Sioux Falls 15.
NEW YORK HIPPODROME SHOW: Kansas City, Mo., 26-Jan. 7.
POWELL AND COHAN'S COMEDY (Central: Marion, Ind., Nov. 21—Indefinite).
POWELL AND COHAN'S COMEDY (Eastern: Powell and Portello, mgrs.): Vincennes, Ind., 2-6, Princeton 7, Mt. Carmel, Ill., 9-14, Evansville, Ind., 15-17.
POWERS, JAMES T. (Messrs. Shubert, mgrs.): Denver, Colo., 2-7.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Peoria, Ill., 4, Bloomington 5, Decatur 6, Springfield 8, Chicago 9-11.
SCHIEFF, FRITZ (Messrs. Shubert, mgrs.): Kansas City, Mo., 2-7, Columbus, O., 13, 14.
SCHOOL DAYS (Stair and Havlin, mgrs.): St. Louis, Mo., 1-5, Kansas City 8-14.
SHERMAN, COMEDY (R. M. Wolf, mgr.): Calgary, Alta., Can., Dec. 8-Jan. 7, Edmonton 8-22.
SIDNEY, GEORGE (E. D. Stair, mgr.): Norfolk, Va., 2-7, Frederick, Md., 9, Cumberland 10, Clarkburg, W. Va., 11, Fairmont 12, Morgantown 13, Uniontown, Pa., 14.
SMART SET (No. 1: Barton and Wiswell, mgrs.): Cincinnati, O., 1-7.
SOUL KISS (Mittenthal Bros., mgrs.): Bennington, Vt., 4, Brattleboro 5, Keene, N. H., 6, Bellows Falls 7, Claremont 8, Concord 9, Concord 10, Franklin 11, Dover 12, Portsmouth 13, Portland, Me., 14.
SOUL KISS (Western: Mittenthal Bros., mgrs.): Toledo, O., 1-4, Upper Sandusky 5, Springfield 6, Piqua 8, Ft. Wayne, Ind., 12, Huntington 13, South Bend 14.
SUNNY SOUTH (J. C. Rockwell, mgr.): Dadeville, Wis., 4, Mt. Horeb 5, Stouten 6, Edgerton 7, Madison 8, Ft. Atkinson 9, Jefferson 10, Columbus 11, Portage 12, Fox Lake 13, Wausau 14, Kaukauna 15.
SUPERMAN (Edwin Varney, mgr.): Pittsburgh, Pa., 1-7, Akron, O., 9-11, Youngstown 12-14.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 25—Indefinite.
SWIFT SIXTEEN COMEDY (John S. Willis, mgr.): Knoxville, O., 8-11.
THE RAYMOND, MUSICAL COMEDY (Frank Wolf, mgr.): Silver City, N. M., 3, 4, Clifton, Ariz., 5-7.
THREE TWINS (Joe M. Gaites, mgr.): Chicago, Ill., 26-Jan. 7.
TIME, THE PLACE AND THE GIRL (Western: L. S. Willard, mgr.): Albany, Ore., 4, Eugene 5, Grant's Pass 6, Medford 7, Chico, Cal., 8, Marysville 10, Woodland 11, Napa 12, Vallejo 13, San Mateo 14.
TWO AMERICANS ABROAD (Central: Chas. A. Leffer, mgr.): Greenville, Tenn., 4, Knoxville 5, La Follette 6, Joliet 7.
TWO AMERICANS ABROAD (Eastern: Robt. H. Harris, mgr.): Brookville, Pa., 4, Clearfield 5, Charlestown 6, Latrobe 7, Washington 8, McDonald 10, Vandergrift 11, Irwin 12, Somerset 13, Smithton 14.
UP AND DOWN BROADWAY (Messrs. Shubert, mgrs.): Chicago, Ill., Dec. 25—Indefinite.
WARD AND VOKES (H. D. Stair, mgr.): Philadelphia, Pa., 2-7, Richmond, Va., 8-14.
WHEN EAST MEETS WEST (Ever-Wall Co., Inc., mgrs.): Birmingham, N. Y., 2, Rochester 5-7, Buffalo 9-14.
WIDOW PERKINS (F. J. Graber, mgr.): Groton, S. D., 4, Ellendale, N. D., 5, Edgely 6, Lisbon 7, La Moore 8, 9, Oakes 10, Wahpeton 11, Fargo 12, Minn., 13, Barnesville 15, Alameda 16, Melrose 17, Little Falls 18, Detroit 19.
WINNING MISS (Boyle Woolfolk, mgr.): Yankton, S. D., 4, Vermillion 5, Sioux City, Ia., 6, Omaha, Neb., 7-14.
WILSON, O. WILSON (Harry Scott, mgr.): Fairbury, Ill., 9, Urbana 5, Danville 6, 7, Evansville, Ind., 8, 9, Charleston, Ill., 10, Pana 11, Centralia 12, Litchfield 13, Edwardsville 14, Collinsville 15, Elmhurst 16.
WOODRUFF, HENRY (Mort H. Singer, mgr.): Winnetka, Ill., 1-4, Grand Forks, N. D., 5, Fargo 6, Superior, Wis., 7, Ishpeming, Mich., 8, Calumet 10, Hancock 11, Escanaba 12, Marquette 13, Sault Ste. Marie 14.

MINSTRELS.

ALABAMA: Sterling, Ill., 4, Dixon 5, Amboy 6, Kewanee 7.
COBURN'S: Plant City, Fla., 5, Bartow 6, Arcadia 7, Orlando 8, Danville 9, 10, Evansville, Ind., 11, 12, Charleston, Ill., 13, 14, Centralia 15, Litchfield 16, Edwardsville 17, Collinsville 18, Elmhurst 19.
WOODRUFF, HENRY (Mort H. Singer, mgr.): Winnetka, Ill., 1-4, Grand Forks, N. D., 5, Fargo 6, Superior, Wis., 7, Ishpeming, Mich., 8, Calumet 10, Hancock 11, Escanaba 12, Marquette 13, Sault Ste. Marie 14.

BURLESQUE.

AL REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Toronto, Ont., 2-7, Buffalo, N. Y., 9-14.
AMERICANS (Teddy Symonds, mgr.): Philadelphia, Pa., 8-14.
BEAUFORT TRUST (H. W. Thompson, mgr.): Providence, R. I., 2-7, Boston, Mass., 9-14.
BRHMAN SHOW (Jack Singer, mgr.): Boston, Mass., 2-7, New York city 9-14.
BIG BANNER (Frank Livingston, mgr.): Rochester, N. Y., 2-7, Schenectady 9-11, Albany 12-14.
BIG REVIEW (Henry P. Dixon, mgr.): Boston, Mass., 26-Jan. 7, Jersey City, N. J., 9-11, Paterson 12-14.
BOHEMIANS (Al. Lubin, mgr.): Cincinnati, O., 1-7, Chicago, Ill., 8-14.
BON TON: New York city 26-Jan. 14.
BOWERY (H. Dick Rider, mgr.): New York city 2-11.
BRIGADIERS (Louis Stark, mgr.): Washington, D. C., 2-7, Baltimore, Md., 8-14.
BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Scranton, Pa., 2-4, Wilkes-Barre 5-7, Philadelphia 9-14.
CENTURY GIRLS (Jack Faust, mgr.): Milwaukee, Wis., 1-7, Minneapolis, Minn., 8-14.

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The congenial comfort of your favorite cafe, the companion preferred above all others—but still you will lack that sense of final, utter satisfaction, unless you have

FATIMA
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CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Detroit, Mich., 1-7, Buffalo, N. Y., 9-14.
COLLEGE GIRLS (Max Spiegel, mgr.): Philadelphia, Pa., 2-7, Brooklyn, N. Y., 9-14.
COLUMBIA (Frank Leach, mgr.): Brooklyn, N. Y., 2-7, Newark, N. J., 9-14.
COZY CORNER GIRLS (Sam Robinson, mgr.): Chicago, Ill., 1-7, Detroit, Mich., 8-14.
CRACKLEJACK (Harry Leach, mgr.): New York city 26-Jan. 7, Providence, R. I., 9-14.
DAINTY DUCHESSE: Newark, N. J., 2-7, Hoboken 9-14.
DREAMLAND (Iszy Grods, mgr.): Philadelphia, Pa., 2-7, Washington, D. C., 9-14.
DUCKINGS (Frank Calder, mgr.): New York city 2-14.
FAD SAND FOLLIES (Chas. B. Arnold, mgr.): Brooklyn, N. Y., 2-7, New York city 9-14.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Washington, D. C., 2-7, Pittsburgh, Pa., 9-14.
FOLLIES OF THE DAY (Barney Gerard, mgr.): New York city 2-7, Paterson, N. J., 9-11, Jersey City 12-14.
GINGER GIRLS (Lou Hartle, mgr.): New York city 2-7, Philadelphia, Pa., 9-14.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Cleveland, O., 2-7, Chicago, Ill., 8-14.
GIRLS FROM HAPPYLAND (H. W. Chapman, mgr.): Chicago, Ill., 2-7, Cincinnati, O., 8-14.
GOLDEN CHOOK (James Fulton, mgr.): Boston, Mass., 2-7, Albany, N. Y., 9-11, Schenectady 12-14.
HASTINGS' BIG SHOW: Cincinnati, O., 1-7, Louisville, Ky., 8-14.
IMPERIAL (Sam Williams, mgr.): Louisville, Ky., 1-7, Cincinnati, O., 8-14.
IRVING'S BIG SHOW (Archie Bennett, mgr.): Baltimore, Md., 2-7, Washington, D. C., 9-14.
JARDIN DE PARIS GIRLS (Wm. Rodin, mgr.): Boston, Mass., 2-14.
JERSEY LILIES (James Cooper, mgr.): Milwaukee, Wis., 1-7, Chicago, Ill., 8-14.
JOLLY GIRLS (H. E. Patton, mgr.): Minneapolis, Minn., 1-7, St. Paul 8-14.
KENTUCKY BELLES (C. E. Foreman, mgr.): Buffalo, N. Y., 2-7, Toronto, Ont., 9-14.
KNICKERBOCKERS (Louis Bobb, mgr.): Detroit, Mich., 1-7, Toronto, Ont., 9-14.
LADY BUCCANNERS (M. Strouse, mgr.): St. Joseph, Mo., 5-7, Kansas City 8-14.
LOVE MAKERS (Sam Howe, mgr.): Minneapolis, Minn., 1-7, Milwaukee, Wis., 8-14.
MAJESTIC (Fred Irwin, mgr.): Philadelphia, Pa., 2-7, Baltimore, Md., 9-14.
MARATHON GIRLS (Phil Sheridan, mgr.): St. Louis, Mo., 1-7, Kansas City 8-14.
MERRY MAIDENS (Edward Shafer, mgr.): Pittsburgh, Pa., 2-7, Cleveland, O., 9-14.
MERRY WHIRL (Louis Epstein, mgr.): Paterson, N. J., 2-4, Jersey City 5-7, Scranton, Pa., 9-11, Wilkes-Barre 12-14.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Schenectady, N. Y., 2-4, Albany 5-7, Boston, Mass., 9-14.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Toronto, Ont., 2-7, Montreal, P. Q., 9-14.
MOULIN ROUGE (Maurice Jacobs, mgr.): Philadelphia, Pa., 2-7, Brooklyn, N. Y., 9-11.
PARISIAN WIDOWS (Webster and Rush, mgrs.): Louisville, Ky., 1-7, St. Louis, Mo., 9-14.
PASSING PARADE (Clarence Burdick, mgr.): Montreal, P. Q., 2-7, Boston, Mass., 9-11.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Indianapolis, Ind., 2-7, Louisville, Ky., 8-14.
PENNANT WINNERS (Bob Miles, mgr.): Newark, N. J., 2-7, New York city 9-14.
QUEEN OF BOHEMIA (Max Sniegel, mgr.): Albany, N. Y., 2-4, Schenectady 5-7, Brooklyn 9-14.

ROYAL AND ADAMS INDOOR: Rochester, N. Y., 2-7.

SANDS.

BALALAIKA (Klaw and Erlanger, mgrs.): Washington, D. C., 2-7.
NATIELLO (Col. Leola, mgr.): Jacksonville, Fla., Indefinite.
WINNINGER BROS. MARINE: Waukesha, Wis., Indefinite.

MISCELLANEOUS.

LITCHFIELD, NRI: Sharon, Ga., 4, Greenville 5, Greenville 6, Greenville 7, Greenville 8, Greenville 9, Greenville 10, Greenville 11, Greenville 12, Greenville 13, Greenville 14, Greenville 15, Greenville 16, Greenville 17, Greenville 18, Greenville 19.
NORWOOD, HYPNOTISTS (M. H. Norwood, mgr.): Washington, Kan., 2-7.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Lebanon, Pa., Indefinite.
ST. DENIS, RUTH (Henry B. Davis, mgr.): Washington, D. C., 2-7.
TERRY, ELLEN: Erie, N. Y., 4, Columbus, O., 6, Cleveland 7, Chicago, Ill., 8, Detroit, Mich., 10, Kansas City, Mo., 12, Thurston, Howard, Ind., 9-14.
WALDEN: Alto, Mich., 4, Portland 5, Hartford 6, Iowa 7.

If You Had a Trunk

that had steel corners, steel rails, steel dowels, steel handle loops and every other fitting of steel, and was covered with vulcanized hard shie, lined with shie and bound with vulcanized hard shie, wouldn't you wonder why you used the heavy old fashioned canvas covered wood trunk as long as you did, and wouldn't you be anxious to get up to date?

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THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

One of the most pleasing and significant points about the development of film drama, as exemplified by the productions of various manufacturers, is the fact that a considerable number of them, the most successful ones, in fact, endeavor to develop along individual lines. While there is a tendency on the part of some few companies to copy the methods, style and tone of the more successful producers, these copyists do not predominate. They are recognized for what they are and will continue to be classed as imitators until they succeed in establishing individuality. Let us take the films of the different licensed manufacturers as a group and consider them as an illustration of what is here meant by individuality. No two styles of production are quite alike. While each company to a greater or less extent is constantly learning to do better work, each is establishing a style of production all its own. The average spectator can recognize the different makes of film without seeing a title or a trademark. The manner of acting, the style of construction and the character of the story will often tell the maker's name, even if one could be blind to the familiar faces among the players.

Would we have it different if we could? Decidedly not. Motion pictures are comparable to magazines in the variety and character of their make up, and this is one of the most potent influences that go to account for picture popularity. As in the magazine, we have in the pictures, bits of poetry, touches of pictorial art, fiction of various kinds, wit and humor, scientific expositions, stories of travel, descriptions of industries, places and peoples, and we even have discussions of social conditions comparable to the "muckraking" articles of the magazines. In the fiction we have the widest range in style and character, and all this variety is accomplished with better effect because each company has special lines in which it endeavors to excel, and there is little attempt of one company to imitate another. The Biograph may excel among other things in certain types of poetical and artistic interpretation; the Vitagraph may be distinguished for classical reproductions and for simple and homely appeals to the heart; the Edison may shine as the medium through which eminent authors are introduced into motion picture fiction: Selig's spectacular pictures and popular play revivals, Essanay's comedies and interesting Western stories, Kalem's genuine backgrounds that fit in with its historical or topical romances, Pathe's art films with distinguished European players in the cast, Gaumont's religious subjects, Melies' dramas and Urban's scenic pictures each in its way has a different stamp, and all combined the work of these various makers goes to make up a well balanced motion picture magazine. To a certain extent the Independent magazine is developing in the same way, not so far advanced, but with promise that it is looking upward.

When, therefore, one reads or listens to the grumbler who has been disgusted with some inane or ridiculous picture story, or to the enthusiast, who, having discerned in the work of one or two companies what he considers pre-eminent qualities, wants all other films to be like them, one is moved to give thanks that all critics and all people are not alike. Happily there are as many different kinds of tastes as there are kinds of film production to meet them, and as the tastes improve the quality of the production along its several lines will improve

also. They must improve to survive, but who would have them all aiming at the same type of perfection? Not The Spectator, for one.

Any one who imagines that film production has reached its zenith would do well to consider for a moment a new Pathe departure that is bound to attract great attention, especially among that growing class of picture public—the public of intelligence and refinement. The innovation referred to is the announced production of *Il Trovatore*. The film itself is in the best Pathe style of acting, with scenic settings that are both beautiful and appropriate, but this is not where the innovation comes in. We have had this sort of thing before from Pathe Freres. The novelty lies in the special music that goes with the picture. The score of the opera has been carefully arranged by a competent musician so that it times exactly with the dramatic action of the film. The importance of this will be apparent at once: Spectators get not

hesitate about producing a copyrighted magazine story, they do, I know, in some cases take unto themselves the play plots submitted to them. I say advisedly "some" scenario editors. A certain scenario editor not long ago boastfully informed me that he has himself supplied his firm with all their scenarios and has in such a way made himself invaluable to his company, as it has never had to pay an outsider for a scenario. He receives on an average, he told me, about twenty-five scenarios a week, but when he returns the play plot to the submitter he incloses a printed slip inviting the sender to submit further material. I once saw an advertisement from this firm asking for authors to submit play plots. I do not think that many companies work on these lines; still, authors will do well to avail themselves of the copyright law, as titles of scenarios are easy to change, and one plot can be easily evolved from various plots submitted. Happily the producing companies that turn out the best told stories also have at the head of their scenario departments gentlemen who are above reproach in this respect.

A good way for Captain Peacock and other scenario writers to protect themselves from the few thieving editors is to send them no more material, copyrighted or not. At the same time, The Spectator is strongly of the opinion that authors

LETTERS TO "SPECTATOR"

COMMUNICATIONS RELATING TO VARIOUS MOTION PICTURE SUBJECTS.

Some of the Writers Tell a Few Things and Others Want to Know a Few Things—
"Mirror" Reviews Indorsed and Praised—
"Mirror" Readers Invited to Write Often but Briefly.

Letters addressed to The Spectator or to the editor of this department of *The Mirror* are becoming so numerous that it would appear to be more convenient to handle the communications under one heading. *Mirror* readers may write as often or as freely as they like on any or all motion picture matters, subject to exclusion, revision and editing. Brief letters are preferred.

Can't Get Along Without "The Mirror."

JOHNSTOWN, Pa., Dec. 24.

To The Spectator:

Sir,—Your invitation in the last issue of *The Mirror* touches the spot, and here we are.

Being guilty of writing scenarios, I wish to say that if the film manufacturers would pay more attention to the reviews of *The Spectator* they would find it a source of many valuable points. It is a pleasure to say that I think the reviews in your paper are about as fair as is possible for a critic to make them. No doubt your reviewer occasionally tramps on the pet corn of some scenario writer, but if that same writer will increase his efforts, he will soon come to the conclusion, as most of us have, that the critic was fair. However, I beg to differ with your reviewer in his criticism of the film, *Girl of the Plains* (Bison). If he will notice more closely he will see that one man is injured, the one that tried to get his head in the crack of the window. He might also have added in the film *Faithful Max* (Imp.), that the story may have been taken from an old school reader and that the title might have remained *Faithful Fido*. Also in reviewing the comedy *Mr. Four Flush* (I did not read his review of this film) the language used by the actor proposing to show up *Mr. Four Flush* should be condemned. Any one watching the lips of this man can see the formation of words repulsive to any intelligent patron. This may be an exception, but it should be a rare one.

I could not get along without your paper and each week look forward to its coming, finding great pleasure especially in the reading of your reviews.

Very truly,
J. A. COPPILLIT.

Mr. Coffelt appears to be another lip reader, and he doesn't live in Cleveland, Ohio, either. It goes to show that these funny boys who are acting in the picture and think they can say any old thing as a substitute for lines, better keep their faces turned from the camera.—
THE SPECTATOR.

Adding the Name of an Actor.

FRANKLIN, MASS., Dec. 20.

To The Spectator:

Sir,—As several pictures of members of the Vitagraph Stock company have been published in *The Mirror*, with sketches of their careers, I infer that the Vitagraph people are not averse to having the names of their players known. I will try to identify a man I have seen in several films. He was the old grouch in *The Call of the Heart*, the sage in *The Sage, Cherub and Widow*, and later the Duke in *Francesca da Rimini*. I attend picture theatres frequently in the company of friends who admire the work of this actor, and we would like to know his name.

Yours truly,

F. H. FARRINGTON.

501 Central Street.

The actor you refer to is Edward Phillips, and his portrait will soon appear in *The Mirror*.—SPECTATOR.

Mr. Sam Wain Men Light.

PITTSBURGH, Pa., Dec. 15.

To The Spectator:

Sir,—Allow me to thank you for answering my question in regard to the publishing of the portraits of the Biograph company, and to ask if you can publish, as before, the numbers or number of *The Mirror* in which the discussion of that subject appeared, or what your views on the subject are. Thanking you in advance, sincerely yours,

WILLIAM B. SIMS.

5415 Black Street.

The reasons why the names of the Biograph players have never been given out for publication, as *The Spectator* understands it, and also *The Spectator's* views on the subject may be found in *Mirrors* of March 26, July 2, and July 16, 1910. Incidentally *The Spectator* may repeat that he favors publicity regarding individual players and authors.—
THE SPECTATOR.



SCENE FROM PATHE'S IL TROVATORE

To be Issued Soon with Specially Arranged Music from the Opera, Fitting the Entire Action from Scene to Scene

only an artistic film reproduction of the powerful dramatic story, but they may also have Verdi's music in its proper place and sequence. The film is not for release until the latter part of January, and *The Spectator* is departing from his rule in referring to it in a semi-critical way in advance of its release, but, having seen a sample copy of the film, which he is able to heartily praise, and, recognizing the significance of the properly arranged musical accompaniment, he deems the occasion fully warrants whatever assistance he can give to a step upward so important and encouraging.

The importance of copyrighting scenarios has been touched on in these comments before, but our good friend, Captain Peacock of Los Angeles, brings it up again. After disclaiming any intention in his recent letters to "make myself solid" with the film companies, considering that "such a cheap method of self advertisement" would be of no avail with scenario editors whose good will is worth having (as indeed it would not), Captain Peacock goes on to say:

The majority of scenarios that I submit have been dramatized versions of my short stories which have already appeared in different magazines and are therefore copyrighted. Any others I copyright myself, and I would strongly advise all scenario writers to copyright their scenarios, because although some scenario editors will and do

and manufacturers alike should copyright scenarios as dramatic compositions.
THE SPECTATOR.

RELIANCE USING NEW STAGE.

The first picture taken on the new stage built for the production of *Reliance* films is entitled *On Kentucky Soil*. It was taken Dec. 20 and will be released Jan. 11, from which date on this company will bring out two reels a week. It is the stated policy of the management to produce human little dramas of every day life, such as appeal to the heart with a deep moral significance. The new stage is equipped with all the modern accessories, the new lighting apparatus being a special feature. It consists of 178 banks of Cooper-Hewitt's, twenty-four aristas and fourteen violet. The lights are adjusted in such a way that it is unnecessary to revolve them. The numerous and commodious dressing rooms at the rear of the stage are installed with bath and shower. Over these are the exhibition, developing, and printing rooms. The room previously used as a temporary stage has been turned into a large carpenter and scene painting shop, where the scenery may be lifted to a height of twenty-five feet from the floor in the process of construction and painting. The approximate dimensions of the stage are 60 x 60, but it can easily be enlarged as needed to 80 x 80 or more. The studios at Coney Island are still to be used in the Summer months.

MR. SMITH IN EUROPE.

A. E. Smith, after a short stay in London, has gone to Paris looking after the European and foreign interests of the Vitagraph Company. His health is excellent and he reports a very enjoyable trip across the "pond" and a very pleasant week in London, where he met the company's representative in that city.

Deep the Fake Western Film.

LOS ANGELES, CAL., Dec. 21.

To The Spectator:

Sir.—I take great pleasure in reading your motion picture news every week, and think your criticisms very just and fair but in some instances not severe enough, especially in Western films taken amidst conditions that could not be found west of the Rocky Mountains.

The Lubin Company do much very good work when they leave Western stuff alone, and there are certainly enough companies in the West to do that kind of work, Los Angeles having four at present, with more to come.

R. DALE.

Right you are, Mr. Dale. Let Western subjects be pictured in the West. The Lubin company isn't the only offender—bless your heart, no. However, if you have read Minnow reviews for any length of time you must remember that this matter has been criticised hundreds of times—so many times, in fact, that it got to be an eyesore to some of the readers of the paper.—THE SPECTATOR.

"Mirror" Best of All on Pictures.

WASHINGTON, D. C., Dec. 22.

To The Spectator:

I wish to congratulate you. THE DRAMATIC MINNOW is the best paper on motion pictures to-day. If the — can beat your paper it will have to go some. I take great pleasure each week in reading your reviews. I hope the time will come when some of the independent companies will be obliged to leave the field or else turn out better pictures. They are getting worse every day and are hurting the picture business. A person not knowing the difference between the two classes, independent or licensed, goes into a picture show, sees a Jersey cowboy film, gets stung and comes to the conclusion that picture shows are all alike. I have been a picture patron for three years

and know what I am talking about. Again I say your paper is the best on motion pictures, and wish you the greatest success for the coming year.

ARCHIBALD CAMPBELL.

531 Fourteenth Street, S. E.

Archie evidently knows a Jersey cowboy from the real article when he sees one, even if he does live no further West than Washington, D. C. Thanks also for his appreciation of THE MINNOW's picture reviews.—THE SPECTATOR.

Think "The Coward" a Great Film.

WASHINGTON, D. C., Dec. 24.

To The Spectator:

Sir.—The Edison Company picture, The Coward, shows a very refined young lady in a dining-room. At the back of her escort is a blackguard who is annoying her terribly. Full of vivacity and good spirits, she fights her indignation, which at last conquers her. A double portrayal without a peer.

I heartily agree with Mr. Lash about The Fugitive. A countryman behind me said he never saw a man so badly frightened, which is the best kind of criticism.

Very respectfully, L. M. MANKIN.

1204 Thirty-first Street, N. W.

Just to Be Sociable.

MONTGOMERY, ALA., Dec. 24.

To The Spectator:

Sir.—Will you please find out for me what play James K. Hackett was playing three years ago? CLARENCE PELLEGRINI.

This is getting off The Spectator's track a bit, but just to be sociable he will reply. Mr. Hackett appeared in revivals of his old plays during the season of 1907-8. Among these were: Prisoner of Zenda, The Crisis, The Pride of Jennico, and Don Caesar's Return.—THE SPECTATOR.

Making a Man of Him (Lubin, Dec. 20).—It may have been drastic, but the father had to awaken his son to reality. It certainly was an original process and interesting to behold. The young man thought more of cards and pleasure than seemed good for him, so his father went into bankruptcy. That is a move into a poor abode and made his son so believe. A friend helped the father out in his scheme by offering the son a position in his boiler factory, where he would have to start at the bottom. The young man accepted the place, became interested, and had three raises in six months (a pleasing Lubin practice), at the end of which time he returned on a vacation to find the deception that had been played on him. At first he was inclined to be indignant, but he saw the joke in the end. It was played with fine spirit and the actors concentrated well on their respective parts, omitting all superfluities.

Winning Back His Love (Biograph, Dec. 20).—The well worn expedient of the dropped note introduces this story of a wayward husband's reform. He received a note from an actress suggesting a little supper after the show at Maxine's and then dropped it at home, so that his wife found it. She had a hard time of it until the friend came in and suggested the same medicine for the husband. He arranged a little supper with her, and they found themselves in the next booth to her husband and the actress. The wife feigned at drinking, but she laughed, or pretended to, and her husband, hearing the familiar sound, looked through the curtain and saw her. He took the actress to the next room and returned to demand an explanation, but when the actress came back he was caught at his own game. They then left him, and when he saw the condition of the glasses and realized that his wife had not been drinking he went home and made up with her. The acting, which was always well done, brought out the story at every point.

The Atrocity (Pathe, Dec. 20).—Extremely melodramatic in story and acted with intensity of gesture to correspond, this film story is nevertheless quite appealing in a way. The chemist's friend made love to the chemist's wife and this caused the husband to become so angry that he raved around the house and in his workshop until he upset some chemicals, causing an explosion that destroyed his workshop. After that came poverty, but when the banished friend heard about it he experienced a change of heart, transferred his wealth to the chemist and his wife and was forgiven. Obviously unwholesome in sentiment, but quite affecting just the same.

Bewiling Friend (Lubin, Dec. 20).—The comedian in this film, being an enthusiastic bowler, went around the town throwing everything around that he could find at everybody he met, knocking down people and things in a

way that will delight spectators who like their fun of that kind.

The Rustlers (Sells, Dec. 20).—How much more satisfying it is to have genuine scenic surroundings for the backgrounds of nature stories dealing with special locations, such as the ranch country of the West, is again illustrated forcibly in this excellent film. We have here a ranch devoted to the breeding of horses and the "rustlers" of the story are horse-thieves, who are seen apparently operating realistically. The boundless ranges on which the animals graze are not to be counterfeited and the characters representing the "rustlers" have the appearance of being genuine, all of which gives the needed effect. The story also has strength and is clearly and logically told. The rancher's son has a weakness for gambling, and after losing all the money he can borrow he allows himself to be led into joining the "rustlers." These thieves are eventually rounded up by the ranchmen, including the crying young man's father. The son endeavors to escape and is shot, after which he appears to reform and is taken home to be nursed back to health. How he escaped the law is not told. It would perhaps have been more consistent if he had not been allowed to survive. The acting of all the principals was most unflinchingly, being sufficiently forceful where force is required, and yet being at all times natural and convincing. There are two written notes or letters displayed in the film, both in the same style of writing, although from different people. This is a frequent error of the Sells and some other producers which could be easily avoided.

Imagined Marriage (Lubin, Dec. 20).—The excellent acting and attention to details, together with good acting, make this picture a delightful production. The story itself is finely told, but the interest is lost after the meeting of the prince as the mother and the princess as the same girl. For the reason that the conclusion becomes too obvious and they do not do the natural or consistent thing. The two neighboring kings made an agreement that their son and daughter should marry. Each had their respective child's portrait done in miniature so that the two children might see each other. The result was not satisfactory to either the prince or princess. They had both made faces at the artist. On viewing each other's picture they both decided to run away from their respective fathers. They met in the land of emmons people, he disguised as a soldier and she as a green girl. He made love to her and she told him she was of too high degree. He implied the same thing, but without any explanation they returned to their respective homes, where they had not been missed, and were eventually married to each other. The picture was very well played was pleasant. The princess was fond of telling in advance very obvious actions.

The Fruit Girl (Edison, Dec. 27).—21

Reviews of Licensed Films

The Old Home Neighbors (Gaumont, Dec. 24).—A vigorous old lady gave her son and his future wife her blessing. It was explained that she died; otherwise it would not have been known. The children resolved to keep alive her memory by putting a fresh flower in her room each day. She was supposed to have left the house in which she lived to her son, but he learned shortly that there was a mortgage of \$400. He then left for parts unknown, ashamed to face his sweetheart. She and an old servant, who seemed her father until the delusion was explained away, paid off the mortgage. The wanderer returned and all was well again. It was pleasantly done, but rather long drawn out for so simple a story.

Cain and Abel (Gaumont, Dec. 24).—This is a colored picture telling the story of Cain and Abel. It was not very natural or impressive. The last scene in the land of Nod had little meaning.

Bunshine in Poverty Row (Pathe, Dec. 24).—The great thing to be learned from this film is how a rather common and often used plot may be vitalized into a new creation by distinctive treatment. Children writing to Santa and poor parents relieved are by no means new in story or picture, but the telling of this story the novel effects and the acting make it stand out as something quite above the ordinary. The poor people were not the regulation poor people of the motion picture; they were human beings in trouble. Their well-to-do benefactors did not enter and patronize; they were really sympathetic. The actor made his character distinctive and true in every detail, the delightful little boy included. The two scenes at the same time in the dream and then the two families at the last added much to the interest of the film.

Little Boy in Poverty Row writes to Santa Claus because his father has forgotten to leave his address. The letter is opened by the postmaster. Later his sympathetic wife sees it and forthwith they divide their own children's toys and take them to Poverty Row. They leave the toys and the promise of employment to the father. The little boy now dreams that Santa came down the chimney and left many toys, and wakes to find his dream had come true. The children rush out to their parents and there is much happiness in Poverty Row.

Jean and the Wolf (Vitaphone, Dec. 24).—The purpose of this film is evidently to show the extreme longing of a childless couple for someone or something on which to bestow their affections. The void is eventually filled by the coming of a little wolf, who has run away from cruel surroundings and is seeking a mother. As he gets the season, she comes on Christmas eve and curls up in bed with the pet dog Jean, which had been a sort of substitute child for the couple. The theme is not without its touching appeal, although the extent to which the couple lavished attentions on the dog was too improbable to be convincing. It was farcical instead of real, although it was offered seriously enough. They dressed the dog for bed, put it in a child's crib, got the hot water bottle when it had the tummy-ache from too much candy and filled stockings for it on Christmas eve. All this was too much child's play for grown up people. All parts were well acted, including the dog, but the scenes did not follow each other with much smoothness.

Mad Man's Christmas Gift (Mammy, Dec. 24).—This Western film is something of a departure from the usual bad man story. It undertakes to show how the spirit of the Christmas season may reform and soften the most hardened heart—even that of the bad man. It is improbable of course, but we may overlook much in Christmas stories. This bad man, having sworn revenge on the Western man who had come West and married the bad man's former sweetheart, tries unsuccessfully to murder his rival. Failing in this, he plots to accompany the good Western man to his home for a celebration with presents and the bad man forces the man who is to impersonate Santa Claus to allow him to take his place. Thus disguised, he hands out the presents and is so overcome by the sentiment of the occasion that instead of killing his rival he reveals himself, confesses his plan and his change of heart, and hands the girl over to her husband. Forgiveness follows. The setting is fairly expressive.



Trade Mark.

BIOGRAPH FILMS



Trade Mark.

Released January 2, 1911

The Two Paths

A Symbolism in Biograph Pictures

This is possibly the most convincing and powerful film story ever portrayed, showing as it does most vividly the result of choosing the wrong path in life's journey. By way of contrast it tells the experience of two sisters, who at the beginning of the two pathways were hard working girls. One hardened to the persuasion of the tempter and accompanied him along the easy way, with the inevitable result, while the other found true happiness on the road of toil. The lesson presented is most impressive, as it is so true.

Approximate length, 902 feet.

Released January 5, 1911

When a Man Loves

When a Victim of Cupid Becomes His Assistant

With this release the Biograph presents one of the most delightful comedies ever produced, containing a most unique twist of plot. A wealthy bachelor visits the scenes of his boyhood and becomes smitten with the pretty daughter of his old-time chum. The girl, however, has set her heart upon one of the boys of the village, and fearing her dad would force her to marry Mr. Bach, plans to elope with her real sweetheart. Learning this, Mr. Bach stifles his own heart-aches and even assists them in their flight by taking them in his own auto to the minister's house.

Approximate length, 908 feet.

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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

was all summed up in she loved him "so big." The actress made Eldora a very lovable person; her interests were the interests of all that saw her, and the story was told so clearly and with such natural suspense that it became almost an actual happening. Eldora, who sold fruit in the street, came regularly to pay her father's rent, and Robert, the son of the real estate broker, fell in love with her big black eyes that were always looking at him. His father, however, and another lady in view for him, but when the young man was left alone to propose to his father's choice the vision of Eldora appeared and he found he could not give his heart to another. Robert told his father and he at once informed Eldora that a marriage with his son was impossible. Eldora replied that if he would send his son to her she would make him hate her, which she proceeded to do in a very admirable scene. The next day Robert's father read that Eldora had attempted suicide by jumping in front of an automobile. He resisted his action and took his son to the hospital, where he was united with Eldora. The translation of Robert's letter and the writing of the other to the father was a delightful bit, as was the whole film, showing a fine appreciation for every detail. The young man took his part very well.

Girls Will Be Boys (Kassan, Dec. 27).—The moral of this rather original comedy would seem to be quite an argument against the Spanish woman, as it tends to prove that a girl must be a girl in spite of herself. A mother brought her three daughters up as boys, but one day at a hunting party a historic event occurred in their lives. Three live men insisted on making their acquaintance. The girls were so pleased with them that they arranged for a secret meeting. The men were to come through the skylight into the conservatory, but they landed by mistake in the young ladies' gymnasium. They made their presence known, and were discovered by the mother, who was convinced of their manly strength, turned her boys into girls and married two of them, leaving one man for herself. It was not clear why the third girl was left out in the cold, or why she was turned over to a mysterious chap whose identity was not explained. There was much commendable stage business that would have taken in spoken drama, but it failed to make any point, as it was not comprehensible in a picture.

The Adventuress (Ganmont, Dec. 27).—If the spectator were let into the designs of the adventuresome woman in the picture, he could follow her movements with keenest interest. The relation of the characters was not quite clear. A young man who owned a ranch evidently had a girl working for him who was very much concerned in his affairs, and when he rescued a lady who had fallen from her automobile on the road side, that young lady was very doubtful of this woman's character. There surely came foul game on foot, for a man had come out from behind the bushes and presented her with a revolver and a vial. The young lady afterwards discovered these articles in the adventuresome woman's hand, and emptied the contents of the revolver. At this moment the adventuresome woman received a letter from her accomplice. The girl delivered the letter and when the woman tore it to pieces, she gathered up the remains and put them together. The letter appointed a meeting place and exposed a scheme to get possession of a check payable to bearer that the young man was accustomed to have in his possession. When the girl hastened to inform him, she found that the woman had already dragged him and her with the check. He could not be rescued quickly in consequence, so she left him alone and waylaid the woman and her accomplice at their meeting place. The woman could do nothing with an empty revolver and the check was surrendered. The adventuresome woman was then ordered away by the young man, who had followed. It was very well acted, and some good scenes of ranch life and driving of stiers were shown, although the location of the scenes was difficult to identify.

Running Away From a Fortune (Pathé, Dec. 28).—This is a farce by the Pathé American Studio and it has elements of humor that are not altogether destroyed by a few serious incidents. A young Irishman falls heir to a fortune and a lawyer who receives a copy of the will sets out to find him. The Irishman goes to a place where blasting operations are in progress and a large amount of dynamite is stored. The lawyer comes to the same place to see the foreman, his client in another matter, and drops the copy of the will. The Irishman's dog picks up the will and runs toward his master, but the lawyer thinks it is a stick of dynamite and runs for his life. The lawyer offers \$100 for the recovery of the paper and thus a chase is started with some logical scenes. After many falls and tumbles the Irishman is caught and finds he is a rich man. Why the lawyer should have carried the copy of the will in his pocket and why he should have offered \$100 for its recovery when it was only a copy are among the points not explained.

American Agent in French Waters (Pathé, Dec. 28).—This is a short but interesting series of views of the American sailors and fleet at Cherbourg.

In Full Cry (Pathé, Dec. 28).—This film represents a hunting meet on a great French estate and is especially interesting from a scenic standpoint. The participants in the hunt first attend mass, then proceed through beautiful scenes to the forest, where the dogs are soon in full cry after a star whom we cannot recognize, since we know he is doomed to death at last for the sport of the idle rich.

The Girl Spy Before Vicksburg (Kalem, Dec. 28).—It is a pleasure to welcome the Girl Spy again in the Kalem films. She is a fascinating, lively, resourceful and daring miss, equal to all possible and impossible emergencies, as Miss Gantler plays her, and the Civil War is prolific of so many incidents and situations that there should be no lack of material to warrant her frequent reappearance in the pictures. In this story she is supposed to undertake a mission to enter the Union lines, attach her self to small force of men carrying a weapon of ammunition and blow it up. She accomplishes the feat disguised as a young soldier and succeeds in getting safely back to her mother's arms at home. The weak point in the story is the single paragraph of ammunition to make such a fuss about. Also, it is hard to believe that the blow she gave the guard on his back could have been fatal.

Mexican Romance (Urban-Ellipse, Dec. 28).—The mistake of presenting Mexican stories in any but Mexican surroundings or what will approximate them, is again illustrated in this film. We have here stone or marble mansions peopled with alleged Mexicans dressed in fancy costumes. In the real Mexico the people who live in such surroundings dress like other people, although white would predominate. The story is old. The Mexican's daughter hurts her ankle and is helped home by a young man dressed in a hunting costume, which he continues to wear during the succeeding scenes—even to the belt of cartridges. He declares his

love, but the Mexican drives him away. The girl then falls into a decline and becomes an invalid. Nothing, it appears, will save her life but the restoration of her lover. Her father therefore relents and brings the grieving lovesick fellow to her. It is all very mushy.

Conching in Devonshire (Urban-Ellipse, Dec. 28).—Materialism and well photographed scenes are presented in this short film, the nature of which is sufficiently described by the title.

Family of Vegetarians (Edison, Dec. 28).—Beyond question this is the best farce comedy film produced by any company in some time—one of the best ever produced. It is a humorous good tempered skillfully constructed satire on the vegetarian enthusiasts and it is acted splendidly. The comedian known as "Bumfist" appears to better effect than in anything he has yet done for the Edison Company, and all the principals are almost equally good. "Bumfist" is invited to dinner by the vegetarian, falls in love with the daughter of the house, and when he is told that all the family are vegetarians, he declares he is one also, although he has great trouble in pretending to eat his dinner. The time he wastes the girl, who is no vegetarian at all, but had been obliged to make her father think she was. Returning from their wedding trip, she prepares a vegetarian meal, but both she and hubby are almost starved for meat diet. She pretends a headache and starts for a dentist's, but goes to a restaurant. Hubby seizes the opportunity and also hurries to the restaurant and here they meet—she with a big beefsteak and she with a fine order of chops. Their future happiness is further insured when her father also falls from grace.

His Wife's Sweethearts (Biograph, Dec. 28).—This is an amusing episode based on the desire of certain to meet as real ladies for the men to whom they would be the only ladies in the land. The wife was indeed a sleepy individual. Her husband had bought her a new fur coat and hat, and then started off on a business trip. He arrived at the train an hour early, and on returning home to await his train, who should be one but his wife, as he supposed, kissing a man in the street. The female had, and he settled his score with the man completely. At home he found his wife sleeping soundly, and she declared she had not left her chair, which was quite true, since it was the maid who had impersonated her. Satisfied but bewildered he went back to his train, only to be a second time. He returned again to find his wife apparently kissing a sailor. The sailor made short work of him, while the lady ran away. It was the next time, and when she returned the negro waitress decided to make an impression on her lover in her mistress's apparel. The mistress awoke at her disappearance and an effort was summoned. Meanwhile the husband on his way from his recent battle again thought he saw his wife talking to a negro. He made sure of no defeat this time by cracking the fellow with a fence-post. Then his eyes were opened to the truth, and he took his wife's apparel and arrested the waitress then and there. The officer was on the trail, however, and caught him with the goods, dragging him to the station, where he was finally released on his wife's identification. The wife changed her clothes in the court room, and went off leaving the others looking after the goods, which she had left in the court room. She went straight home and finished her nap in bed with her clothes on. It was well done.

Justinian and Theodora (Selig, Dec. 28).—This is a remarkable production in many ways. It was written and arranged by Edwin Hubbard, who is seen at his desk in a preliminary picture. There are a number of exceedingly fine scenic effects, and the management of detail in all particulars, together with the excellent acting of the principals, make it an especially noteworthy picture. The period is at the close of the reign of the old Emperor Justinian. It opens with a scene in which Theodora saves the life of the Gladiator Ursus, who swears to devote his life to her—an oath which he later fulfills. Justinian later becomes the next emperor by old Justin instead of Prince Nechmad. Justinian is then called away to Rome, but before he goes he has a secret marriage with Theodora. He is made prisoner by the King of the Goths, and at the end of a year he receives a message from Theodora saying that Prince Nechmad is plotting a revolt. He and his men escape by climbing the castle wall and swimming the moat, after killing the guards. Justinian appears and Nechmad is killed. The king then crowns Justinian and Theodora. The acting was especially finished.

Blue Horse Mine (Lubin, Dec. 28).—This story was told clearly and vividly with no unnatural suspense. It is melodrama, but it is very good melodrama. The actors did not act at or about what they intended to do, except in one instance; they did the thing at hand and told the story. Gordon played the good Samaritan to an Indian named Blue Horse, who was stranded on the edge of the rain forest. He was a return that saved him well, for he had turned East to visit his sweetheart and had received notice from the West that \$10,000 was needed to take option on his claim. The Indian reciprocated the act many times over. No one would lend Gordon the money, when hope came in the idea that he might win the Marathon, he broke his arm. Blue Horse then came on from the West, and won the race and the prize of \$20,000. In spite of the fact that Gordon's rival for his sweetheart's hand attempted to disable the Indian by getting him drunk. The Indian gave the prize money to Gordon, and the mine became Blue Horse Mine. Barring the finish where the Indian was not seen to come in first the race was finely managed.

In the Full Grass Country (Metz, Dec. 28).—The remarkable realism of some of the views contained in this picture, especially those of the prairie fire, made it highly exciting. Special praise is due the leading lady for ably bringing out through her character the big situation. Her lover, no doubt, felt some of the inconsistencies he was called upon to do, and therefore lost some in spirit. His name was Bob, and he loved Nell of a neighboring ranch. He received a letter and photograph of his sister who had decided to come to visit him. On the way from the post-office he dropped the photo, and a bushy, finding it, took it to Nell. She read on the back "to Bob from one who loves him best." The next day she saw through her field glass Bob kiss his newly-arrived sister. She wrote him a note, declaring all was over, because of his new love. It would seem he might have appreciated the joke, and at once made up with Nell instead of feeling so badly. The letter could have been left out. His sister takes a walk in the tall grass. A fire is started from a careless hunter. Nell sees the girl's plight, and after a struggle with her desire for revenge, she mounts her horse and is after her. The horse rushes off in fear of the flames, and when she comes in the form of an Indian, Nell demands that Bob's sister be

SELTG FOUR COLOR POSTERS AT ALL EXCHANGES

JANUARY 12

THE RIVAL DRAMATISTS

OR

COCK A DOODLE DOO!

The Reigning Dramatic French Craze—brought up to the minute.

Length 1000 feet

Code word, Doodled

ASK
FOR
IT

COMING
THE SPY
COMING

ASK
FOR
IT

BUDDY, The Little Guardian

A Domestic Home Drama of Heart Interest.

Length about 1000 feet

Code word, Bussy

JANUARY 16

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Kalem Films

FOR LOVE OF AN ENEMY

Released Wednesday, January 11. Length, 995 feet.
This is a war-time story of the days of '61.

The Heart of an Indian Mother

Released Friday, January 13. Length, 1000 feet.
Pathos and true sentiment mingled with sensational action.

KALEM CO., Inc., NEW YORK—235-239 West 23d Street
LONDON—45 Gerrard Street, W.
BERLIN—38 Friedrich Str.

saved in place of herself. She is later rescued and learns her mistake.

After the Ball (Biograph, Dec. 28).—She did not seem to be quite the kind of a lady that would lie in wait for her husband with a rolling-pin. She brought it into her drawing room with an alarm clock, the hands of which she maliciously turned from 2.15 to 3 A.M. The rolling-pin she placed in the chair and went to bed. Her husband with his three friends came in from the masquerade—she as a policeman, the other as an Italian. The rolling-pin, which his friends imagined was a bottle of something to drink, aroused his suspicions. After a number of explanations not quite clear it transpired that they intended to "fake" a hold-up. The wife entered, and they carried out their plot. The policeman friend arresting the Italian for a burglar. They were caught, however, unguardedly by the wife returning with a drink to revive her husband. Then the rolling-pin came into play. The friends left, and it is supposed the husband was well wounded. The farce is amusing, but not especially so.

Catalan, the Minstrel (Pathé, Dec. 28).—The sad tale of Catalan, the minstrel, is told in this colored film with some effect. King Philip of France, having sent to Beatrice of Savoy asking that Catalan be permitted to visit his court, the minstrel sets out, but in the forest where the King's archers are to meet him he is murdered by the archers, who report to the King that he did not appear. The crime is revealed, however, by a peasant maid, who

had pointed the way for Catalan, and in whose arms he later died. The King then punished the murderers and erected a monument to the minstrel. At this tomb the peasant girl comes to mourn, but we are told nothing more of Queen Beatrice, who appears to have loved the minstrel also. An error in the placing of two written notes inserted in the film is to be noted. Their places are reversed from what they should be.

Carnival of Japanese Firemen (Pathé, Dec. 28).—In this travel picture we see Japanese firemen in Tokio drilling and parading.

Crazy Apples (Vittagraph, Dec. 28).—Fine acting throughout and a number of laughable situations make this farce quite pleasing. It would have been more so, however, if the superstition about the dire result of eating the "crazy apples" had been more plausible. However, accepting the apple business at face value, the other situations follow logically. The farmer's daughter loved a farmer boy, who fell into the pig pen in trying to escape notice from the girl's father. This ruined his trousers (some less filthy expedient might have been found for this result) and he was obliged to go home protected by a wooden box. On the way he met a gossiping lady and in trying to hide his condition from her, gave her the impression that he was crazy. She spread the news, attributing it to the apples and he was hustled to an asylum. His sweetheart, learning that he was not crazy, got herself sent to the same asylum

by pretending to eat the apples, and losing her soul. Then they escaped and were forgiven.

Reckless (Edison, Dec. 30).—A Richard Harding Davis story is adapted for the films in this subject and proves interesting, being forcefully acted and clearly conveyed, although much of the clearness is due to numerous explanatory subtitles, newspaper clippings and written communications. Doubtless many of these were necessary, owing to the nature of the story, but it gives the film a chopped up, abrupt style that is not always pleasing. The characters are womanish people on the east side of New York. Hefy rescues a Spanish-American girl from drowning (not too convincingly, as she already had hold of a rope) and discovers that her father is organizing a revolutionary expedition destined for a Central American country. There is a reward offered for the discovery of this expedition, but Hefy refuses to profit by his discovery and also refuses to go as one of the party. However, his sweetheart, who has become jealous of the rescued girl, tells Hefy's rival about the business and the rival starts to warn the authorities.

H. J. intercepts him and holds him in a saloon until the ship has sailed. Then he goes back to his repentant girl.

The Stranger (Kalem, Dec. 30).—Something of the ideal and poetical must be accepted of this story, as the old gray-haired miser has phenomenal success in reconciling quarreling people, but it is all very appealing and is told with splendid attention to the realities of life. In the kitchen scene where the workman's wife is busy washing, aided by her daughter, the action is truthful to the last degree. The husband spends his earnings in drink and the home is unhappy. The old wanderer happens along, and is invited to tarry. Good results seem to follow every attempt of the genial old man to place affairs on a more wholesome footing. He reforms the husband, saves the girl from running off with a designing fellow and brings sunshine into the house where all had been darkness before. Then he goes his way, blessed by those he leaves behind. The excellent management of the scenes for artistic as well as realistic effect must be commended.

Reviews of Independent Films

A Father's Love (Powers, Dec. 24).—The little girl started the ball that separated her parents, and then stopped it, rolling, she started it by inducing her father to kiss the governess. The wife, entering the room at the time, took the explanation with some misgivings, as well she might, and when she discovered a letter to her husband from a woman desiring help, because her husband was under arrest for embezzlement, she followed him to the hotel to assure herself of his honorable purpose. She entered the room as he was comforting the woman in such a way that left no doubt in his wife's mind as to his intentions. She at once returned and left home with the child and governess. Now the butler was in love with the governess, and she forthwith wrote to him a letter telling their whereabouts. The husband on being told by the butler sought the wife, but she would have nothing to do with him, until she found a note in her little daughter's Christmas stocking, saying that the return of her father was the only present she wanted. A Christmas party then took place for the child, in which the father came in dressed as Santa Claus, without further explanation, and there was a reconciliation. It will be noticed the husband is not entirely cleared from suspicion. The wife acted well, but it was hard to see why the governess could love such a burlesque butler. Although the threads of the story were not well brought together the picture is an improvement over previous Powers work.

Greenness Spoiled Foolhead's Christmas (Itala, Dec. 24).—This film shows some rather novel scenes in Santa Claus land and in the land where Mephisto reigns. There is an interesting representation of a fight through the air. It deals with a boy who consumes the dainties of the Christmas tree, which his parents had prepared for him. The effect was an unpleasant dream, where Santa Claus took him by the robe of his ear up in the air to his realm. He managed to destroy things generally, until old Mephisto called upon Mephisto, who pursued him to the eternal regions, where various tortures were inflicted upon him. He awoke with a very bad stomach, which he seemed to think located in his chest, and his parents put him to bed. It will please those who like much energy and action and not much sense.

The Refugee (Bellanca, Dec. 24).—This overdrawn and not altogether logical story has a Salvation Army setting and tells of two souls that were lifted from the gutter. It was well played in every instance, though the drunken husband might at times have shown more varying emotion. The wife was obliged to seek refuge with the Salvation Army, because her husband, who was continually insane from drink, made her the object of his wrath. The Army sheltered her, but her husband sought the Army and demanded her whereabouts. It is an open question whether the Army officers would have lied to him, but they did in the picture and he thought to outwit them by pretending reform. When they told his wife she had with her child, leaving no note behind saying she felt her husband's reformation was only a trick. In some mysterious way, known only to picture story writers, this brought the husband to his senses and his reformation became genuine. He even became a worker in the Army. His wife, however, was making a scant living as a seamstress. The child died and she took to drink. One day he found her as she was coming out of a saloon. He saved her from the degradation his previous life had driven her into, and they were united. It would have been interesting had there been more scenes showing this latter reformation. In the scene where the baby died the death was not apparent until the next scene, thus much of the force of her struggle with her temptation to drink was lost.

The Unexpected Honey-moon (Imp., Dec. 26).—It is how an unexpected honeymoon occurred rather than a story of the honeymoon itself. There is only one scene of the honeymoon shown, and that could have been left out as not really belonging to the story, which ended when the man was undeceived. A young man inherited a fortune, provided he would marry. He asked his lawyer to find him the ugliest girl possible and then divorce her. The lawyer had a niece desirous of earning a living. Accordingly he thought he would make her independent for life by having her marry the young man. She made up to be very homely and married him, but when he came next day to divorce her he found her in all her loveliness. There was no divorce, but an unexpected honeymoon to Europe. The lawyer holding the young man on the inside of the door so he could not run away was well imagined. The scene of reconciliation between bride and groom was also well done, though the girl would have been more graceful had she sat lower on the stool. The two parts were well played throughout. The mother's reading the book, while her daughter was in the room, relative to her position was exceedingly unnatural.

The Lock Keeper (Edison, Dec. 26).—A few interesting views along a canal were shown in this film. The story deals with a lock keeper and his wife, who could not get along well together. The acting which was always well done in itself would seem to indicate it was the husband's fault, but the explanations and the last scene go contrary. A visitor came. The young man went fishing. The wife wanted a scarf from a peddler. The husband would not buy it, but sent her off to the river to wash. His friend bought the scarf, and followed her to the river and gave it to her.

Realizing she must not accept, she followed him to return it. In the canal she saw her husband rescue their boy from drowning. It was said she went back to him in the anguish of a mother's heart, but visibly she had done no great wrong.

The Fear of Fire (Edison, Dec. 2).—He evidently was burned out of his home, the result was a great fear of fire. He carried a sprinkling pot around with him, and made things unpleasant generally for his friends. They determined upon a revenge. They set off a fuse in front of his window, and he imagined a fire. As he fled they drenched him with buckets of water, and put the hose on him, but he got it away from them and returned the compliment. He was an actor; he was funny on purpose.

Girls (American, Dec. 26).—Clyde Fitch's comedy, *Girls*, is herein rather poorly made over into a motion picture play. If some of the characters had been omitted the story would have been more straightforward and more comprehensible. The stage settings were in too small a space and much crowded. Three bachelor maids vowed never to get married. A handsome young man rushed into their sleeping apartment while fleeing from the police for no reason made known. He tried to escape over a fire escape while stretched across to the next apartment. Though he was over the airshaft, he fell and landed on the bed of a lady sleeping on the floor below. How could this have been? The result of his landing is not in the story. There surely must have been resultant consequences. The next scene the three girls were working in the office of this young man, whether they had been previously summoned. He came in with the ironing board, a rather silly piece of business, and the girls left in disgust. It seems certainly a rather silly comedy business office. The men followed the girls to their apartment, and persuaded them to give up their bachelor ideas. Then they were all married. The acting had nothing to lighten it, although the leading man seems capable of better work.

An Indian Misadventure (Edison, Dec. 27).—White Bear loves Blue Wing, but Gray Wolf is the suitor chosen by the chief because of his riches. White Bear meets Gray Wolf and they fight a duel. White Bear wins, but instead of being lauded by his tribe he is ordered away as an inconsistent thing in itself. The result is he and Blue Wing elope. They are pursued by the warriors, but escape over a precipice by means of a rope. At this juncture the tribe spares them, presumably to lengthen the picture. They pursue them some more until the two eloped couple up to a wagon containing a party of prospectors. The Indians could have easily overpowered them, but went away with nothing to show after a vigorous chase of many miles possibly so that the next scene could show White Bear and Blue Wing living in happiness many years afterward. The actors lining up in front of the camera for the purpose of acting out off a lot of good scenery.

The Station Agent's Daughter (Powers, Dec. 27).—The station agent had been on duty for thirty-six hours and was very sleepy. A person now enters whose business is not revealed, and while the agent is at the safe he watches the combination. The agent goes to sleep and the fellow returns. It is noticed that the merely open the safe, the way of knowing the combination. He lays his revolver down very carefully and the little daughter, who has come in with her father's dinner, seizes the revolver and tries to wake her father up. Strange to say, she does not succeed until after she has covered her mother for a while and then shot him when he moved. Then the father opens his eyes and a number of officers enter and arrest the man. The film will do for those who like made-to-order melodramatic situations.

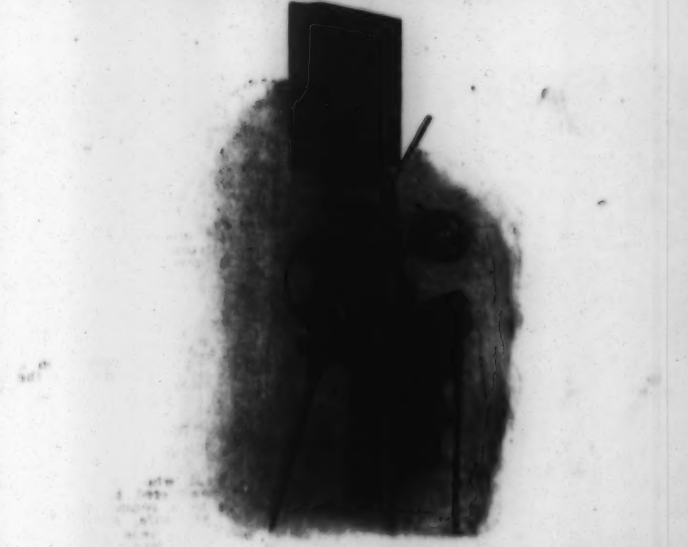
Fredie's Courtship (Powers, Dec. 27).—A rather foolish and impossible farce is herein presented. Fredie was indeed a simple youth, but hardly deserved what he got; but as it was farce and nothing real in it, there is no great cause for complaint, although even farce should have at least the semblance of probability. Fredie came to marry the girl and be set up in business, but the girl's other young man objected. He disguises himself as her father and she made herself as homely as possible, which did not seem necessary. The way he changed her guises would only be possible in a moving picture. The lover as the father then introduced the cook as his daughter. In one hour Fredie proposed to the cook, was accepted and married immediately. Then, of course, the young lover was free to marry. Some taste would have been commendable on the part of the lover's friend. The young man himself played very well.

The Vicar of Wakefield (Thanhouser, Dec. 27).—As adapted from the novel, this film shows how the vicar forbade the attendance of the young squire to his daughter, and the squire induced her to elope with him. A mock marriage was arranged. The girl soon learned of this from a drunken friend of the squire, and she left him. This so enraged that gentleman that he had the vicar sent to prison for debt. The squire's uncle, who seemed very young for his age, then learned of his nephew's escapade, and released the vicar from prison. It was learned from the rogue who arranged matters that the marriage had been real, and the two were brought together by the uncle. The production gave a very praiseworthy portrayal of the period, but a moving picture needs such different treatment from a novel that its interpretation in a picture is bound to lose much of the original interest. The acting was in every way adequate, although not great.

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Edge of the Mountains (Nestor, Dec. 25).—Some very pleasing mountain scenery was shown in this film; the story itself was not so estimable in the way it was produced. It dealt with a man who saved a girl's honor by marrying her on the other man's refusal. The actors failed to bring out the situation, although they talked about a lot of things that did not seem to concern the story. Edge, a mountain maid, was deceived. The man loved another girl, the hero's sister. The hero met the villain with Edge in the mountains and took her part. He was falsely accused, and Edge was divorced. The hero then challenged the villain, but instead of accepting it he roused up the father and brother of the girl. They found that Edge was to marry the hero to save her, so the villain's life was spared and all was well, even for the bad man; but, of course, it is presumed he did not marry the sister.

The Golden Gate (Champion, Dec. 28).—A good situation is created by the much expected, and the introduction of treatment into the plot. It would seem to touch the people who get divorced and separate their children, cannot pass through the gates and until their dead has been buried. Two married people separate; she takes the girl; he the boy. There is some exchange of jewelry by which the two recognize each other years later. The two parents then die, though it takes them a long time to do it, and the circumstances are not quite clear. The boy grows up and lands out West. He falls in love with a certain Jane, who has a friend called Mary. Mary comes on a visit, and turns out to be the young man's sister. Mary and he fall in love at first sight, and Jane breaks her own engagement. The relationship is now discovered, and Jane is engaged. The actors were not adequate for the situation. A man, discovering that his own heart is his sister, would hardly be slain.

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For Release Friday, January 20

THE GIRL IN THE FILM

Novel in Plot—Sparkling in Humor. A camera fiend, infatuated with a charming face he found in one of his films. How he pursued and won her. Approximate length, 963 feet.

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Spot; but then, of course, Jane was handy. At the conclusion the parents were permitted to enter the golden gate, at which they had been knocking. It was obviously made of scenery, too cheap for good effect.

Grandfather's Pipe (Ambrosio, Dec. 20).—This idea could not be called amusing; it is disgusting to most people. A boy steals his grandfather's pipe, smokes it, and then gets sick. He expectorates freely, and is last seen vomiting into his grandfather's hat, for which he is spanked.

Evilness of the Engine Driver (Ambrosio, Dec. 20).—Herein we learn that one good turn deserves another. The jailer's family is in sickness and trouble, and the engine driver relieves his distress. The engineer then gets into trouble by being directly responsible for a wreck. He is sent to prison to serve a term, and the jailer has charge over him. The engine driver's wife is dying, and, on receiving a note from his young daughter, he shows it to the jailer, who permits him to go and see his wife. He returns and no one is the wiser, as the jailer is passing him in his cell. The wife was a very theatrical lady and died most violently, but her husband made up for it by being just natural. The jailer, however, was rather careless about locking the doors. All the prisoners might have escaped.

The Squaw and the Man (American, Dec. 19).—As the title will perhaps suggest, this film is a variation from the Squaw Man, thereby indicating a strong story. It is pictured amid scenes in the Southwest, with the characteristic sweep of hills and plains and the rocky buildings that are not to be mistaken. The players are competent, too, and there is a saving and dash about the movement that is pleasing. All these features of the picture being so admirable, it is a great pity that the details of the story are so outrageously preposterous as to render the film worthless for spectators of ordinary intelligence. Right at the start we have a young army officer dismissed from his position by his colonel without trial or other formality. He had confessed to forging a check that he didn't forge, his brother having been the guilty man. A mere note from the brother confessing the crime and asking the officer to protect him appears to have been sufficient to account for this unnatural exhibition of brotherly affection. Ordinarily when a man confesses to forgery he goes to jail, but this chap doesn't; he goes out West and becomes a rancher. Three times in as many jerky scenes, he rescues an Indian girl from some sort of abuse, entirely irrelevant to the story, and then he marries her. Six years later they are seen with a son. Then we have the inevitable death of the Squaw's brother, who confesses, and the rancher's mother and old sweetheart come West to claim him. He refuses to give up his wife, but hands over his son to be taken East and educated. The Squaw wife feels so badly that she goes out and shoots herself, leaving us to infer that the rancher may now go East and claim his old girl. It makes an unsatisfying ending, decidedly weakened since we are not shown that the motive was inspired by any desire to add to the white man's happiness.

Unreasonable Jealousy (Imp., Dec. 20).—There are a number of very admirable scenes in this film and the acting is natural and fairly effective. The theme of the story appears to have the germ of an idea in it. A doctor jealous of his wife's flirtation with an

actor, finds himself with the actor in his power on the operating table, where the slightest slip means death. But professional pride asserts itself, or perhaps honorable instincts alone are sufficient, and the operation proves successful. Then the wife rewards her husband by confessing that she flirted only because she was jealous of the doctor's lady patients. So much for the good there is in the story; let us consider some of the faults. The construction lacks grace and smoothness, arriving at the climax by a series of unblended and disconnected incidents. For instance, we have a number of scenes to show that the wife wants her husband's company out, that he is too busy to go, that she goes alone and that she is jealous of his lady patients. All this could have been expressed in a connected action of one or two scenes. In the theatre scene it took a subtitle to tell us why the doctor suddenly went away, leaving his wife in the box to become infatuated with the star actor. In the accident scene it took another subtitle to convince us that there had really been an accident. As the pictures appear, the actor was well clear of the automobile when it passed him and there was no reason for his fall to the sidewalk. The doctor's waiting room and the hospital scenes are the best.

The Rustle (Itala, Dec. 20).—Well worn material is reheated in this film. The banker's daughter has a wealthy sweetheart who, when he learns her father is in difficulties, refuses to give aid and cuts away from the girl. Fapa attempts suicide and an uncouth country fellow, in love with the girl, jumps in the water and saves him, following this by turning over his bank account to the banker, resulting in the latter's financial victory. Then the rich lover comes crawling around and the girl shows him the door, taking the rustic to be her dance. The girl, the rich lover and the rustic were well played, but the banker spent too much time drawing deep sighs and making extravagant facial expressions for the camera. He was artificial in every movement.

Hypnotism (Thanhouser, Dec. 20).—How a young impressionable girl may be awed and led astray by the mysterious and the supernatural was shown in this film. In order that the young man might disguise himself and so surprise the spectator, the story became mechanical in its last scenes, which might have been avoided by proper treatment. John and Mary were two young country lovers, and when the hypnotist and magician came to town they very naturally went to see them. At the performance in which she was intensely interested her ring was returned to her with a note on it from the hypnotist, saying that if he could meet her at the end of the show, he would give her a message from the spirit world. She went, although John would not go with her. Perhaps he may be forgiven, being an unsophisticated country lad from offering his protection against a man he believed suspicious, but he later made amends by rushing up to the stage, knocking down the hypnotist and Mary to the hotel where he rescued her from his attacks and situations. It would almost seem as if he might have done it before. The acting was in keeping.

Richard Dare (Selaz, Dec. 20).—A rather unique and laughable little comedy is herein set forth, which was quite well presented. However, it was hard to see how one man could

THE WIDOW'S CHOICE

Released Thursday, January 12

An extremely pretty love comedy, showing that it is not safe to leave your own father as "guardian" of your sweetheart, even though father be an elderly widower and a "woman-hater," especially when your sweetheart is a charming widow. Length, about 950 feet.

Released Monday, January 9

TAG DAY AT SILVER GULCH



ringleader of the rough element by the Jeffries system and money fairly flows into the church. Length, about 935 feet.

The strenuousness of action, the appeal of the seal for doing good and the throbs of true love are in this story. It has to do with the effort of the Rev. John Asher and his pretty daughter Ruth to build a church in Silver Gulch mining camp. When they try to raise money by means of a "tag-day," the miners threaten to "plug" any one who buys a tag. Bill, one of the miners, falls in love with Ruth and enlists in the cause, together with his brace of six-shooters. Then the minister subdues the

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be in two places at an appointed time. The captain was on duty at four, yet he appeared at hotel at that time, which seemed neither logical nor necessary. Richard Dare gave his wife some new visiting cards and she was so fascinated with her new name in print that she felt she must make a round of calls to show them off at once. In the midst of her visiting her husband, a captain, received a summons to appear on duty at four o'clock that afternoon. He also received a letter from his uncle, who was passing through on his way to Europe, to bring his new wife to his hotel, where he would have a present for him of \$50,000. He sent a messenger after his wife, but when he arrived at the house she was gone. In his despair the husband asked a friend to impersonate his wife. She refused, and when he had left she decided she would. The same thing happened with another. He wrote a note to his wife explaining the circumstance. She came in from her calling, found it, and started for the hotel. Here there were two other Mrs. Dares with her card ahead of her. The husband came in. The assumed wives left and the husband received his check for check.

Taming the Terror (Bison, Dec. 30).—The terror arrives in town and begins to make things hum. He makes a peddler dance to a noisy air in a saloon. He then gets into a game where he is falsely accused of crooked work. He makes a disturbance and rushes out, followed by the sheriff and the cowboys. He is wounded and obliged to leave his horse. He arrives home, and his wife hides him in the loft of their shack. The sheriff and men enter the house, and as there is no one outside to guard, the fugitive climbs out the window and makes his escape. His wife also comes out, and, taking one of the boy's horses, hastens to the village to vindicate her husband. There the true culprit is brought to light, and the terror turns over a new leaf. The terror might have been more pleasing had he been played as a lively fellow off on a tear. It was quite terrific and pleasing, no doubt, to those who like to be startled by much explosive action.

LICENSED FILM RELEASES.

Jan. 2, 1911.	
(Bio.) The Two Paths. Drama.....	992
(Pathe) Misplaced Petticoat. Com.....	790
(Pathe) Dutch Kids. Scenic.....	197
(Selig) The Argonauts.....	1000
(Lubin) Art and the Legacy. Com.....	950
Jan. 3, 1911.	
(Vita.) All is Fair in Love and War.....	973
(Edison) Days of Chivalry. Drama.....	1000
(S. & A.) Redeemed Criminal. Drama.....	1000
(Gau.) Artist's Pay Day. Com.....	972
Jan. 4, 1911.	
(Edison) Sleep, Gentle Sleep. Com.....	990
(Pathe) Cowboy's Innocence. Drama.....	1000
(Kalem) Bolted Door. Drama.....	975
(Urban) Lock of Hair.....	945
Jan. 5, 1911.	
(Bio.) When a Man Loves. Drama.....	998
(Selig) Romona's Father.....	1000
(Lubin) A Mix in Masks. Com.....	900
(Lubin) His Last Parade. Drama.....	300
(Melies) Crimson Scars. Drama.....	980
Jan. 6, 1911.	
(Pathe) The Intrigue. Drama.....	1000
(Vita.) The Misses Finch and Billy.....	976
(Edison) Fire Dept., New York City.....	400
(Edison) A Western Night. Com.....	900
(Kalem) Runaway Engine.....	955
Jan. 7, 1911.	
(Vita.) Old Water Jar. Drama.....	984
(Pathe) Love Under Difficulties. Com.....	745
(Pathe) Funeral of Count Tolstol.....	230
(S. & A.) Count and the Cowboys.....	1000
(Gau.) The Woman Wins. Com.....	945
Jan. 9, 1911.	
(Bio.) Italian Barber. Drama.....	993
(Selig) Shadows of the Past. Drama.....	1000
(Pathe) Evil of Betting. Drama.....	...
(Pathe) Land of Monkeys. Scenic.....	...
(Lubin) Tag Day at Silver Gulch.....	935

Jan. 10, 1911.	
(Vita.) Doctor Cupid. Com.....	987
(Edison) Test of Friendship. Drama.....	1000
(S. & A.) Sophomore's Romance. Com.....	1000
(Gau.) Child's Plea.....	758
(Gau.) Hills of Corsica.....	243
Jan. 11, 1911.	
(Edison) Home of the Seal.....	300
(Edison) Gardner's Ladder. Comic.....	700
(Pathe) Twin Cinderellas. Com.....	...
(Pathe) Rhodes Takes a Flight. Com.....	...
(Kalem) (Not reported).....	...
(Urban) Washed Ashore. Drama.....	670
(Urban) Wood Carving at Briens.....	320
Jan. 12, 1911.	
(Bio.) Help Wanted. Com.....	905
(Bio.) Midnight Marauder. Com.....	392
(Selig) Rival Dramatists.....	1000
(Lubin) Widow's Choice. Com.....	950
(Melies) Owner of L. L. Ranch. Drama.....	980
Jan. 13, 1911.	
(Pathe) So Near but Not Quite.....	...
(Pathe) Max Is Almost Married.....	...
(Vita.) Water Lilies. Drama.....	991
(Edison) Link That Held. Drama.....	980
(Kalem) (Not reported).....	...
Jan. 14, 1911.	
(Vita.) Coward or Hero. Drama.....	975
(Pathe) Battle at Redwood.....	...
(S. & A.) (Not reported).....	...
(Gau.) Simple Rustic Tale. Drama.....	958

INDEPENDENT FILM RELEASES.

Jan. 2, 1911.	
(Eclair) Well Matched Marriage.....	480
(Eclair) Great Medal Competition.....	485
(Imp.) Wise Druggist.....	...
(Yankee) Royal Wish-Bone.....	...
(Amer.) Mrs. Gayliffe's Visitors.....	...
Jan. 3, 1911.	
(Bison) (Not reported).....	...
(Powers) Pickerton Man.....	...
(Thanhouser) Pasha's Daughter.....	...
Jan. 4, 1911.	
(Ambrosio) (Not reported).....	...
(Atlas) A Straw Ride.....	...
(Champion) Days of the Early West.....	...
(Nestor) At Cedar Ridge.....	...
Jan. 5, 1911.	
(Defender) (Not reported).....	...
(Itala) (Not reported).....	...
(Imp.) Reunited.....	...
(Amer.) Tenderfoot's Roundup.....	...
Jan. 6, 1911.	
(Bison) (Not reported).....	...
(Thanhouser) Baseball and Bloomers.....	...
(Solax) Salmon Fishing in Canada.....	...
(Lux) Rival Engine Drivers.....	367
(Lux) How They Tricked Father.....	408
Jan. 7, 1911.	
(Columbia) Queen of the Prairies.....	...
(Gt. Northern) (Not reported).....	...
(Powers) Woman Without a Heart.....	...
(Reliance) As the Master Orders.....	...
(Itala) (Not reported).....	...
(Capitol) (Not reported).....	...

TEST CASE TO BE APPEALED.

(Special to The Mirror.)

ALBANY, N. Y., Dec. 31.—A case in which the moving picture theatre proprietors have manifested considerable interest as to its outcome is that of Max Rabenovich, a ticket taker employed at the Fairland Theatre in this city, who was recently arrested for a violation of the law in permitting children under sixteen years of age unaccompanied by either parent or guardian to visit a moving picture theatre. He was adjudged guilty in the Police Court Dec. 27 and fined \$100. This is the first conviction under the new law, and will probably be appealed.

PATHE FRERES

FILMS

Release of Saturday, Jan. 7

Love Under Difficulties

A delightfully romantic love comedy.

Release of Wednesday, Jan. 11

The Twin Cinderellas

An Amusing American Comedy.

Watch for our great Film D'Art

IL TROVATORE

Gorgeously Colored

To be released on Friday, January 27, with a piano score specially arranged to fit scene for scene with the picture.

WHERE TO SEE NEW FILMS.

Schedule Under Which All New Licensed Releases Appear in K. and P. Houses.

Requests have been received by THE MIMOSA for the publication of the new schedule under which new licensed releases are exhibited in the six Keith and Proctor houses in New York and Jersey City. The entire list of twenty-four reels weekly are shown at these theatres, four new reels each day starting over the circuit. Two of each day's releases start at Union Square and two at Harlem Opera House. The two starting each day at Union Square go next in the order named to Twenty-third Street, Harlem Opera House, Jersey City, East Fifty-eighth Street and East 125th Street. The two reels starting each day at Harlem Opera House go next in the order named to East 125th Street, Jersey City, Fifty-eighth Street, Twenty-third Street and Union Square.

The films starting at Union Square are as follows: Monday, Selig and Pathe; Tuesday, Essanay and Gaumont; Wednesday, Edison and Urban; Thursday, Lubin and Selig; Friday, Edison and Pathe; Saturday, Gaumont and Pathe.

Those starting at Harlem Opera House are as follows: Monday, Biograph and Lubin; Tuesday, Vitagraph and Edison; Wednesday, Kalem and Pathe; Thursday, Biograph and Melies; Friday, Kalem and Vitagraph; Saturday, Essanay and Vitagraph.

It will be easy from the above information to locate any film on any day during the first week of its exhibition. There is, however, one occasional deviation from this programme that should be noted. On Saturdays, sometimes, a film booked for Harlem Opera House, and possibly some of the other houses, is held out and not shown on that day, being reserved for Sunday.

PHOTOGRAPHING FLIGHT OF BULLETS.

A new process whereby the flight of bullets or any extremely rapid motion may be photographed has been invented by Prof. Marey, of Paris. The secret has but recently been divulged, as it has been used for military experiments in France. Five thousand pictures can be taken a second and the results are said to be very clearly defined.

PICTURES FOR INSANE.

Superintendent Sidney D. Wilgus, of the Elgin State Hospital of Chicago, has decided to try motion pictures as a means of curing insane patients. He believes the pictures will take the minds of the patients from their misfortunes and stimulate their weakened brains.

MAYOR MANAGER FOR A DAY.

In order that The Passion Play might be produced at Painesville, O., recently, Mayor J. B. Burrows took the management of the theatre for the day. The manager of the Star Theatre was advised by the prosecuting attorney not to open his theatre. The Mayor on being appealed to asserted that the theatre had a legal right to open under the State law, and particularly so when a religious subject is exhibited. The moving picture shows of the city had never before operated on Sunday before.

CHAMPION COMPANY ENJOINED.

Judge Lacombe in the United States Circuit Court has granted a preliminary injunction against the Champion Film Company, an independent company, and in the course of his opinion held that the Gaumont camera and the Champion-Gaumont both infringe on the Edison patents. It appears to have been conceded by the defendant that the Pathe camera, also owned by the Champion Company, infringes.

ANOTHER NEW THEATRE

Rochester, N. Y., has a new vaudeville and picture theatre, which will be known as the Colonial. It is situated on Main Street, between Clinton Avenue and Stone Street. It is thoroughly fireproof, even to the upholstery. The seats are set so that they may be passed without discomfort and inconvenience. The initial performance was Dec. 27.

FILMS FOR P. R. R. PASSENGERS?

It is now alleged that the P. R. R. will install at the Union Station at Pittsburgh within the next two weeks a picture show. The pictures will be changed daily, it is said, but there will be no pictures of train robberies or train wrecks. The train calls will be announced on the canvas. We may believe this story more confidently after it has happened.

MOTION PICTURE NOTES

At Biloxi, Minn., the Bijou Theatre, with excellent motion pictures, over a K. O. highly Dec. 19-25.
At Creston, Ia., the Gem, under management of J. P. Morrish, did fine business Dec. 20-24.
A new house opened Dec. 20 at Boham, Tex., under management of Charles Watson; licensed films are in use and business is good.
The People's Theatre at Danbury, Pa., under the management of J. N. Blanchard, was giving the patrons of his house high class pictures, is doing a successful business. Play in Figs. The County Fair, and The Red Cross Dec. 24-31.

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